

## steirischer herbst 2010

### Biographies

**Sabine Breitwieser – Gaëtan Bulourde / Olivier Toulemonde – Jonathan Burrows / Matteo Fargion – Annie Dorsen – feld72 – Marino Formenti – William Forsythe – Fritzpunkt – Christine Gaigg / Philipp Hannoncourt / Bernhard Lang / Winfried Ritsch – geheimagentur – Philipp Gehmacher – Hannah Hurtzig – Edith Kaldor – San Keller – Susanne Kudielka / Kaspar Wimberley – Lone Twin – Constantin Luser / Peter Jakober – Mariano Pensotti – Dan Perjovschi – qujOchÖ – Showcase Beat Le Mot – Theater im Bahnhof – Gisèle Vienne Zapruder**

#### **Sabine Breitwieser (A)**

Sabine Breitwieser is currently a freelance curator living in Vienna and will be starting her new job as Chief Curator of the Department for Media and Performance Art at the Museum of Modern Art in New York in October 2010. For steirischer herbst 2009 and 2010 she has curated "Utopia and Monument", a two-part exhibition for public space. Her major themed exhibition "Modernologies", with more than thirty artistic contributions on the subject of modernity and modernism, was shown at the Museu d'Art Contemporani de Barcelona (MACBA) in 2009, as was the exhibition "Welches Leben? Zwischen Beruf und Berufung", that Breitwieser curated as part of the "Curators' Project" of the Academy of Visual Arts in Vienna. She sits on numerous international juries and is secretary and treasurer on the board of CIMAM – the international committee of ICOM (International Council of Museums) for museums and collections of modern and contemporary art ([www.cimam.org](http://www.cimam.org)).

From 1988 until the end of 2007 Sabine Breitwieser was (founding) director and the curator of the Generali Foundation in Vienna for which she has built up a widely acclaimed contemporary art collection of more than 2000 works and an important archive of about 200 international artists. From 2003 through 2004 she was Researcher/Co-Curator of International 04. Liverpool Biennial 2004, and she was active as one of the three moderators of the "Museums Initiative Policy 2007/2008" launched by the federal Ministry for Education, Arts and Culture in Austria. Sabine Breitwieser has curated and directed more than 80 exhibitions, has edited numerous publications and is the author of many texts on contemporary art as well as on museum management. Among her last publications is "Modernologies" for the eponymous catalogue (Actar Barcelona, 2009) and an interview conducted by André Rottmann on "Artists Artists" in *Texte zur Kunst* (Berlin, 2008). Her essay "Two Times Four: Isa Genzken's Hi-Fi Series" is published in the volume on Isa Genzken in the Phaidon-series (London-New York 2006) and "Art and Artists: Please wait for a Commission" is published in the catalogue of the International 04 Liverpool Biennial 2004.

#### **Gaëtan Bulourde / Olivier Toulemonde (F)**

**Gaëtan Bulourde** was born in 1968 in France. He studied mathematics and classical guitar. In the 90's he played bass guitar in different rock bands until a choreographer saw him dancing in a party and invited him to take part in her dance piece. Since then, he has collaborated as a dancer and/or performer in different projects with Meg Stuart ("Replacement janvier 2006") and Xavier Le Roy ("Das Theater der Wiederholungen (steirischer herbst 2003), "e.x.t.e.n.t.i.o.n.s.") among others. Since 1998, he has been developing his own projects, e.g. "Pfuuf ou le bout de la langue" (2004) and "TV News Hasselt" (2006).

[www.bulgaet.book.fr/marteau](http://www.bulgaet.book.fr/marteau)

**Olivier Toulemonde** lives and works in Brussels. In 1993, he was a co-founder of "Collectif Ishtar" joined the "Collectif et Compagnie". He plays improvised music with acoustic objects or amplified springs. He works on listening, sound research and the relationship between sound and space. Besides Bulourde, he has collaborated with N.

Desmarchelier, M. Doneda, C. Sehnaoui, M. Forge, A. Palier, J. Wright.

His latest works are „The Sound Metallurgy Trade Union“ with A. Paquette (2009), „Seismograph“ (2008), „Empty Factory“ (2008), furthermore the Radiophonic pieces: "Mosquito" (2009). Toulemonde has been also responsible for

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around fifteen soundtracks for Muriel Toulemonde's video works, which have been exhibited internationally. His latest release was 2010 "Crickxstraat" (with Agnès Palier / FFHHH records)  
[www.olivier-toulemonde.com](http://www.olivier-toulemonde.com)

#### **Jonathan Burrows (GB) / Matteo Fargion (I)**

**Jonathan Burrows** was born in 1960 in the UK. He danced with the Royal Ballet for 13 years, rising to the rank of soloist, before leaving in 1991 to pursue his own choreography. After touring with his own company for some years he decided in 2001 to concentrate on one to one collaborations with other artists, who would share the conception, making, performing and administering of the work. Amongst others with the theatre maker and performer Jan Ritsema, the dancer Chrysa Parkinson („Dogheart" 2010). In 2008 he was Associate Director for Peter Handke's *The Hour We Knew Nothing Of Each Other* at the National Theatre, London. Burrows received an award from the Foundation for Contemporary Performance Arts In New York, in recognition for his ongoing contributions to contemporary dance in 2002. He is a visiting member of faculty at P.A.R.T.S., and is also Visiting Professor at Royal Holloway, University Of London, Hamburg University and the Free University Berlin. He holds an Honorary Doctorate from Royal Holloway University of London. In 2010 his book 'A Choreographer's Handbook' (2010) was published by Routledge Publishing.

**Matteo Fargion** was born in Milan in 1961. He studied composition with Kevin Volans at the University of Natal, South Africa, and later with Howard Skempton in London.

Matteo writes music for theatre and performances including an oratorio „Das Kontingent" (Schaubühne Berlin and TAT Frankfurt, 2000), a chamber opera „Le Bellezze d'Hortensia" (Theaterhaus in Stuttgart 1998), as well as for many productions at the Residenz Theater Munich. In 2004 he wrote music for Thomas Ostermeier's prize winning production of Jon Fosse's new play 'The Girl on the Sofa' (Edinburgh International Festival) and in 2005 he collaborated and performed in „Document 4" by the Canadian choreographer Lynda Gaudreau. Matteo also runs composition workshops at P.A.R.T.S., the school of Anne Teresa De Keersmaeker in Brussels. He has collaborated with Jonathan Burrows since 1988, some of their projects include "Both Sitting Duet", "The Quiet Dance" (2005), "Speaking Dance" (2006), "Cheap Lecture" (2009) and "The Cow Piece" (2009). "Both Sitting Duet" won a 2004 New York Dance and Performance 'Bessie' Award, and "Cheap Lecture" was chosen for the 2009 Het Theaterfestival in Belgium.

#### **Annie Dorsen (USA)**

Obie award winning director and writer Annie Dorsen works in a variety of fields, including theatre, film, dance and, as of 2010, digital performance. She is the co-creator of the 2008 Broadway musical "Passing Strange", which she also directed. Spike Lee has since made a film of her production of the piece, which premiered at the Sundance Film Festival (2009) and was released theatrically by IFC in 2010 before being broadcast on PBS 'b9 Great Performances. Most recently, she presented "Pièce Sans Paroles", a collaboration with choreographers Anne Juren and DD Dorvillier (Première at brut Vienna in May 2010). She directed "Ask Your Mama", a setting of Langston Hughes poem (composition Laura Karpman and sung by Jessye Norman and The Roots, Carnegie Hall). She collaborated with the string quartet ETHEL on "Truckstop", seen at the Brooklyn Academy of Music Next Wave Festival (2009). Her pop-political performance project "Democracy in America" was presented at Performance Space 122 (PS 122) in spring 2008. Her short film, "I Miss", originally the centrepiece of "Democracy in America", has screened at SXSW Film Festival, The New York Film Festival ("Views From the Avant-Garde" series) and the Nantucket Film Festival. Upcoming: "Magical", another collaboration with Anne Juren which premieres at Impulstanz (Vienna) in July 2010. Annie Dorsen has taught at New York University, Fordham University, and Playwright Horizons and is a graduate of the Yale School of Drama.

#### **feld72 (A)**

feld72 is a Vienna based collective, consisting of Anne Catherine Fleith, Michael Obrist, Mario Paintner, Richard Scheich and Peter Zoderer. The work of feld72 is set at the interface between architecture, applied urbanism and art. Widening the field of architecture, in addition to concrete planning for construction tasks, the collective also works on the self-initiated project series "Urban Strategies" involving questions of the use and perception of public space. feld72 has created several buildings, urban interventions and studies in the international context.

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They have exhibited at the Biennale di Venezia in 2010, 2008 and 2004, the Hongkong / Shenzhen bi-city Biennale of Urbanism\Architecture in 2009, the Biennial of the Canaries in 2009, the 3rd Triennial for Contemporary Art Guangzhou in 2008, the 7th International Architecture Biennial São Paulo 2007, and at the International Architecture Biennale Rotterdam in 2003.

They have also won many awards such as the contractworld award 2010, the City of Vienna's Award for Architecture in 2008, The Chicago Athenaeum International Architecture Award in 2007, the Karl Hofer Award, the Art award of the Berlin University of the Arts in 2003 and the National Award for Experimental Tendencies in Architecture in 2002.  
[www.feld72.at](http://www.feld72.at)

#### **Marino Formenti (I)**

The Italian born pianist and conductor Marino Formenti has gained a name for himself above all as an interpreter of modern and contemporary music and with his search for a connection between the old and the new. His preference for new, unusual links is reflected in very different projects which often experiment with the concert form.

As a soloist, Marino Formenti has performed concerts with the Cleveland Orchestra, the Munich Philharmonic, the Los Angeles Philharmonic, and the Orchestre de la Suisse Romande, among others. His partners have included such conductors as Franz Welser-Möst, Kent Nagano, Esa-Pekka Salonen, and Sylvain Cambreling. He has conducted at Vienna's Festwochen, at the Vienna Konzerthaus, and at the Ravenna Festival. Marino Formenti works with some of the greatest living composers, including Helmut Lachenmann, György Kurtág, Salvatore Sciarrino, Olga Neuwirth, Beat Furrer and Bernhard Lang. He is the winner of the 2009 Belmont prize for contemporary music awarded by the Forberg-Schneider Foundation.

[www.marinoformenti.com](http://www.marinoformenti.com)

#### **William Forsythe (The Forsythe Company) (D/USA)**

Raised in New York and initially trained in Florida with Nolan Dingman and Christa Long, Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt, where he created works such as "Artifact" (1984), "Impressing the Czar" (1988), "Limb's Theorem" (1990), "The Loss of Small Detail" (1991, in collaboration with composer Thom Willems and designer Issey Miyake), "A L I E / N A(C)TION (1992), "Eidos:Telos" (1995), "Endless House" (1999), "Kammer/Kammer" (2000) and "Decreation" (2003).

After the closure of the Ballet Frankfurt in 2004, Forsythe established a new, more independent ensemble. The Forsythe Company is based in Dresden and Frankfurt am Main and maintains an extensive international touring schedule. Works produced by the new ensemble include "Three Atmospheric Studies" (2005), "You made me a monster" (2005), "Human Writes" (2005), "Heterotopia" (2006), "The Defenders" (2007), "Yes we can't" (2008), and "I Don't Believe in Outer Space" (2008). Forsythe's most recent works are developed and performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world.

Awards received by Forsythe and his ensembles include the New York Dance and Performance "Bessie" Award (1988, 1998, 2004, 2007) and London's Laurence Olivier Award (1992, 1999, 2009). Forsythe's installations and film works have been presented in numerous museums and exhibitions, including the Whitney Biennial (New York), the Venice Biennale. In collaboration with media specialists and educators, Forsythe has developed new approaches to dance documentation, research, and education ("Improvisation Technologies: A Tool for the Analytical Dance Eye", CD-Rom 1994). Forsythe currently co-directs and teaches in the Dance Apprentice Network across Europe (D.A.N.C.E.) program in Dresden and is Honorary Fellow at the Laban Centre for Movement and Dance in London and holds an honorary doctorate from the Juilliard School in New York.

[www.theforsythecompany.com](http://www.theforsythecompany.com)

#### **Fritzpunkt (A)**

Since 2002 the Vienna-based Fritzpunkt theatre collective has been working on the literary fortress project of Styrian author Marianne Fritz, who died 2007: one of the most radical, complex and extensive writing projects in contemporary German-language literature.

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Public appropriation, a series of readings, lectures, actions in the public space, and theatre performances are some of the formats practised by Stadt Theater Wien with the Fritzpunkt project. Since 2004, Fritzpunkt has been publishing the discursive experimental series "Fritz anwenden" at the Centre for Art and Knowledge Transfer at the University of Applied Arts in Vienna; the continuity of this publication is a pre-condition for theatre projects that embrace space at various locations: landscapes of association for Marianne Fritz's fortress project. Fritzpunkt regards text material whose language you do not understand as naturally suitable for conducting a fundamental analysis of the canon of forms of the phenomenon commonly referred to as theatre. In 2008, steirischer herbst hosted Fritzpunkt's eleven day non-stop-reading of Marianne Fritz's 3305-page novel "Dessen Sprache du nicht verstehst"  
[www.fritzpunkt.at](http://www.fritzpunkt.at)

**Christine Gaigg / Philipp Harnoncourt / Bernhard Lang / Winfried Ritsch (A)**

**Christine Gaigg** is a freelance choreographer in Vienna. She studied philosophy and linguistics at Vienna University and dance and choreography at the School for New Dance Development in Amsterdam. Under the 2nd Nature label she produces contemporary dance projects, usually in collaboration with composers of New Music. Works in collaboration with Max Nagl include "Oiwel Super" (1995, Festival der Regionen, Upper Austria), "Sacre Material" (2000, commissioned by Tanz2000.at, ImPulsTanz 2001, awarded the Austrian dance production prize), "ten2hundred" (2001) and "ADEBAR/KUBELKA" (2003) with the co-operation of film-maker Peter Kubelka. Since 2004 she has been working with Bernhard Lang on a loop grammar of movement, music and language: "TRIKE spring, summer, winter" (2004) as preliminary stages of "TRIKE" (2005, co-production Tanzquartier Wien and Theater am Neumarkt Zürich). "V-TRIKE" premièred at Kaaithheater Brussels and was shown at musikprotokoll im steirischen herbst in 2008 and at Choreografische Plattform Austria in 2009. "TrikeDoubleThree" (prem. Wien Modern, 2009) was created in co-operation with Bernhard Lang, Winfried Ritsch and Philipp Harnoncourt. In 2007 Gaigg staged Elfriede Jelinek's text "Über Tiere" (On Animals) as the Swiss première at the Zürcher Festspiele (co-production Theater am Neumarkt Zürich & Tanzquartier Wien). During the 2007/08 season, Christine Gaigg was an artist in residence at Tanzquartier Wien. Since 1996 she has been working as a freelance lecturer for performance theory at the Institute for Theatre Science at Vienna University.  
[www.2ndnature.at](http://www.2ndnature.at)

**Philipp Harnoncourt** stages plays and operas, designs space and lighting concepts, organised the ImPulsTanz festival in Vienna as technical director, was technical superintendent at Vienna's Schauspielhaus and writes for theatre. He created light design for theatre, dance and opera productions, including for "The Gypsy Baron" (Vienna Konzerthaus, 1996), "in the Cage" and "FLOWer" by Karl Heinz Essl (Kunsthalle Krems, 1999 and 2000), and for numerous productions by Christine Gaigg ("Sacre Material" 2000, "ADEBAR/KUBELKA" 2003, and "Über Tiere" 2007). Since the mid-1990s, Philipp Harnoncourt has been working above all as director of opera productions such as "Piramo e Tisbe" (Vienna Schauspielhaus, 2001), "Die Schuldigkeit des Ersten Gebots" (Theater an der Wien, 2006), "The Magic Flute" (Opernfestspiele Heidenheim, 2006). In 2008, Philipp Harnoncourt staged "Alcione" (Odeon Vienna), in 2009 "The Last Supper" (Neue Oper im Sempederdepot in Vienna), and Maxwell Davies's "Eight Songs for a Mad King" and Salvatore Sciarrino's "L'Infinito Nero" for Kabinetttheater Vienna. The opera "Idomeneo" created in co-operation with his father Nikolaus Harnoncourt for styriarte 2008 billed at Zürich opera house in spring 2010, and Harnoncourt's production of Prokofiev's "The Fiery Angel" premièred at the Odeon in Vienna in April. He is planning to stage Handel's "Rodelinda" at Theater an der Wien in 2011.

**Bernhard Lang**, was born in Linz in 1957 and attended the Bruckner Conservatoire in Linz and studied philosophy and German Studies, jazz theory, piano, theory of harmony and composition in Graz as of 1975. From 1977 to 1981 Lang worked with various jazz groups as a composer, arranger and pianist, since 2003 he has been associate professor for composition at the University of Music and Performing Arts Graz. At the Institute for Electronic Music (IEM) at the University of Music and Performing Arts Graz he began exploring electronic music and computer technology, developing the CADMUS software in C++ (development environment for computer-aided composition), the loop generator "Looping Tom" (PD program), and the VLG (Visual Loop Generator) together with Winfried Ritsch. Since 2003, Bernhard Lang has been focusing on dance, developing projects with Xavier Le Roy ("The Theatre of Repetitions", prem. steirischer herbst 2003), Willi Dorner and Christine Gaigg ("TRIKE" 2004-2009). He has won several scholarships, with various work stays at the Villa Concordia in Bamberg and at Theater Basel and elsewhere, and in 2008/09 he was Capell composer for Sächsische Staatskapelle Dresden, central composer at Wien Modern in 2006, and received the 2008 Music Prize of Vienna. Together with the artist Norbert Pfaffenbichler, Lang worked for several

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films and installations and also wrote the music for Günter Schwaiger's film "Hafners Paradies" (2007). His most recent projects include: "Montezuma Fallender Adler", music theatre based on texts by Christian Loidl (premiere: Mannheim, March 2010), "Haydn bricht auf", puppet theatre with music (premiere: Kabinetttheater Vienna, 2009), "Monadologie IV" for 3 striking mechanisms (Dresden 2009), "Monadologie VII" chamber symphony for Klangforum Wien (prem. 2009), "III. Streichquartett" for the Arditti Quartet (prem. Donaueschingen 2010), piano piece "Monadologie V – 7 Last Words of Hasan" for Marino Formenti (prem. 2009), "Tables are Turned" with Trio Alter Ego and Phil Jeck (Rome 2010), "V-trike extended" with Christine Gaigg and Winfried Ritsch (2009). Since the 1980s, Bernhard Lang has frequently appeared at steirischer herbst and musikprotokoll, most recently in 2009 with his project "Seven Last Words". He is currently planning "Opera Mechanica", a robotic opera, together with Winfried Ritsch for 2011.

members.chello.at/bernhard.lang

**Winfried Ritsch** was born in Innsbruck in 1964. He studied electrical/audio engineering in Graz at the Academy of Music and Performing Arts and at the University of Technology and is currently associate professor at the Institute for Electronic Music (IEM) at the University of Music and Performing Arts Graz. Ritsch is a member of the artist's collectives FOND and TONTO, founder and head of the Graz NetzKunst network <http://mur.at> and responsible for establishing and heading the former Medienkunstlabor Graz. He also runs the Algorythmics sound studio. His art projects and research projects concern electro-acoustics, experimental computer music, media art, specifically network art, sound art and radio art. Ritsch develops electronic musical devices, cybernetic models for controlling them, and experiments with the interactive generation of computer music, for example with automaton piano players, woodscratchers, automatic DJs, and a tobacco drying tower as a sound instrument. At the IEM he is responsible for analysing and developing computer music systems and computer music software and also the Linux kernel driver for sound cards, and developing and building open hardware projects for media art applications. [algo.mur.at/ritsch/](http://algo.mur.at/ritsch/)

#### **geheimagentur (D)**

The Bank of Burning Money, the miracle branch, the alibi agency, the tourism-art scholarship programme – geheimagentur produces situations and institutions that appear to be fictions but then actually pass the reality check. geheimagentur performances transcend the boundaries of symbolic politics towards *instant pleasure*: they create a different reality on a small scale instead of affirming the old world with a critical gesture. geheimagentur is an independent label, an open collective, and the attempt to create a practical *art of being many* – no-one knows who belongs to them and who doesn't.

geheimagentur projects include; „Die Abendschule der Verschwendung I-III“ (Thalia Theater Hamburg), „alibi: wir sind nicht da I-III“ (Thalia Theater Hamburg 2008), „china ist unsere zukunft – as if these were the early days of a better society“ (Kampnagel Hamburg 2008), „The Get-Away-Gala“ (Internationales Sommerfestival Kampnagel 2009), „The Most Wanted Works of Art“ (Kampnagel Hamburg and Wiener Festwochen 2010).

[www.geheimagentur.net](http://www.geheimagentur.net)

#### **Philipp Gehmacher (A)**

Born 1975, Philipp Gehmacher grew up in Salzburg and Vienna. After spending ten years studying and working in London, he returned to Vienna in 2003. Since 1999 Philipp Gehmacher has initiated the choreographic works "in the absence", "Holes and Bodies", "embroyder", "good enough", "mountains are mountains", "incubator", "das überkreuzen beyder hände" and "like there's no tomorrow" in collaboration with, amongst others, the performers David Subal, Clara Cornil and Rémy Héritier, the composer Pedro Gomez-Egana and the pianist Alexander Lonquich, as well as the theorists Peter Stamer and Myriam van Imschoot. In 2007 he started collaborating with Meg Stuart („MAYBE FOREVER"), which was continued with the performance installation "the fault lines" together with Vladimir Miller in 2010. In 2008 he curated the series "STILL MOVING" for Tanzquartier Wien, within which he introduced the lecture performance format "walk+talk". In 2009 and 2010 Philipp Gehmacher and Vladimir Miller created the video-installations "at arm's length" und "dead reckoning" together. The latter was shown at steirischer herbst in 2009. The Federal Ministry for Education, Art and Culture scholarship prize, awarded for dance for the first time, went to Philipp Gehmacher in autumn 2009.

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**Hannah Hurtzig / Mobile Academy (D)**

Since 1999, Hannah Hurtzig has headed the Mobile Academy (Mobile Akademie), an art project with changing focal topics ranging between field research, course offerings, and actionism, opens up spaces for collective learning, production and other new formats of conveying knowledge. The Mobile Academy is stationed at the HAU (Hebbel am Ufer) in Berlin, but projects of the Academy are shown internationally, i.e. TR Warschau 06, Tanzkongress Berlin 06, Istanbul Biennale 07, Wiener Festwochen 08, manifesta7 in Trento 08, the bluecoat Liverpool 08, Dubai / Abu Dhabi und Biennale di Venezia 09, Israeli Center for Digital Art in Jaffa 09 und Dresden 010.

In 2007, steirischer herbst hosted the „Blackmarket for usefull Knowledge and Non-Knowledge No. 8“, involving around 100 experts around the theme “The Gift and Other Violations of the Principle of Exchange.

[www.schwarzmarkt-berlin.com](http://www.schwarzmarkt-berlin.com) / [www.kiosk-berlin.de](http://www.kiosk-berlin.de) / [www.schwarzmarkt-archiv.de](http://www.schwarzmarkt-archiv.de)

**Edit Kaldor (NL/H)**

was born in Budapest. She immigrated as a child to the United States. She studied literature and drama at Columbia University, New York and University College, London. Between 1993 and 2000, she worked with Peter Halasz (Squat theater/Love theater, New York) as dramaturge and video-maker. After enrolling at DasArts (the postgraduate performing arts centre in Amsterdam) in 2000, she started writing and directing her own theatre pieces and soon received international acclaim.

Currently she lives and works in Amsterdam, and makes intimate, existential theatre performances, such as Or Press Escape (2002), New Game (2004), Drama (2005) and Point Blank (2007), which push the boundaries of theatre, and often integrate the use of documentary elements and of various digital media in a straightforward, simple way. In recent years her work has toured widely in Europe and beyond.

**San Keller (CH)**

San Keller, born in Bern in 1971, studied at Zürich University of the Arts. At the beginning of his artistic activity, he made a name for himself with his participative-ephemeral actions, that were based firmly on an understanding of art as service and that he announced with his trademark “Action Star”.

His critical, conceptual, playful work, that takes a very special approach to the relationship between art and life, covers a very wide range: from his first performances in the mid-1990s, e.g. on Swiss television, where he slept on the floor during the news programme, to his international performances, e.g. at the Sharjah Biennial in 2005, when he asked Dr Shaikh Sultan Bin Mohammed El-Qasimi whether he should keep the San Star, the trademark of his works, or at Mathildenhöhe Darmstadt in 2008, where he took part in the exhibition “Mathilda is Calling”, with him and Su Young Park pushing each other around in a handcart.

The collector couple Marianne and Fritz Keller, the artist’s parents, opened the Museum San Keller at the family’s flat in 2008 ([www.museumsankeller.ch](http://www.museumsankeller.ch)). Keller’s most recent actions and exhibitions include “This Way Keller” at Galerie Brigitte Weiss, Zürich, “Clever and Smart” at the Centre for Fine Arts, Brussels (both in 2007), “Concept and Commerce” at the Maes & Matthys Gallery, Antwerp (2008), and “Show Show” at the Centre Pasquart, Biel (2009). Since December 2009, Keller has been making public the planning phase and preparatory talks for a planned exhibition at Kunsthalle Fridericianum as part of a “Pre-, Pre-, Pre-, Pre-, Preview”. Keller received the Manor Art Prize of Bern Canton in 2009. He lives and works in Zürich.

**Susanne Kudielka (D) / Kaspar Wimberley (GB)**

Susanne Kudielka and Kaspar Wimberley are based in Stuttgart. Kudielka works throughout Europe as a freelance stage designer, performance researcher and artistic director of Treacle Theatre and Wimberley works as an experimental theatre practitioner, interventionist and cartographer, while tutoring performance design for a variety of universities and organisations.

For the past six years Susanne Kudielka and Kaspar Wimberley have been working internationally as interventionists and performance researchers specialising in socially-engaged site-specific and site-responsive art, developing alternative strategies for audience interaction and exploring new forms of artistic collaboration.

The artistic process usually begins with a given site, and a process of observation and dialogue that analyses, and eventually responds, to the architectural, socio-political, geographical, mythological, connotative and historical

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narratives that can be found there. Projects have been described as an invitation to take part in something, and often incorporate some form of growing archive, in which the documentation of the project is part of the experience. Projects are quietly subversive, playfully readjusting the narrative and appreciation of a particular activity or a given site. Recent work has moved away from large-scale theatre productions, towards site-specific installations, participative activities taking place within the public realm, and interactive processes used for collecting and collating documentation. Their latest works include; „Infecting The City“, Cape Town, South Africa (2010), the project „X-Wohnungen“ (brut Vienna 2009) and „Schalflabor“ (Stuttgarter Tanznacht 2009).

#### **Lone Twin (GB)**

Gregg Whelan and Gary Winters formed Lone Twin in 1997. The British duo are widely regarded as leading artists in the field of contemporary performance, their work is met with critical and popular acclaim as national and international audiences enjoy an ever-diverse range of works for stage, studio and public space. They were recently, announced the winners of the Artists Taking the Lead commission for the South East with "The Boat Project", which will form part of the Cultural Olympiad for London 2012.

Some of Lone Twin's recently commissioned projects include an eight-day performance "Spiral" (Barbican London, 2007), "Town Crying", (Dott 07 Festival, 2007) and "Speeches" (Barbican 2008, Bath ICIA 2009). The steirischer herbst festival 2006 featured their commissioned work "Nine Years".

In 2006, Whelan and Winters formed the collaborative ensemble Lone Twin Theatre. The company's debut work "Alice Bell" premiered in 2006 at Kunstenfestivaldesarts, the second piece "Daniel Hit By A Train", premiered in 2008 at Wiener Festwochen and 2010 has seen the company create a third work, "The Festival", which completes "The Catastrophe Trilogy". The premier at the Barbican achieved four star reviews from The Times and Time Out. All pieces toured the UK and Europe in spring 2010.

In 2009 the company began work on a number of new projects including "Street Dance", a community dance event that premiered at nottdance 09 and "Beastie", a unique live experience for children, which was preceded by an workshop in the last years festival and will be staged at this year's steirischer herbst festival.

[www.lonetwin.com](http://www.lonetwin.com)

#### **Constantin Luser / Peter Jakober (A)**

**Constantin Luser**, born in Graz in 1976, initially studied industrial design at the Fachhochschule Graz (graduating in 1999), then went on to study visual media under Brigitte Kowanz at Vienna University of Applied Art until 2003, and conceptual art under Renée Green at Vienna University of Fine Arts. Since 2000, Constantin Luser has been exhibiting his drawings and installations world-wide, for example at the 1st Biennial for Contemporary Art, Moscow (2005), "Mindmapping"; London, Austrian Art Forum (2006), "Buenos dias Santiago – une exposition comme expédition"; Santiago di Chile, Museo de Arte Contemporáneo (2005), ARCO 2006; Madrid, Centro Cultural Condue Duque, Medialab Center Madrid in co-production with Neue Galerie Graz (2006). Recent solo exhibitions at Christian Dam Gallery, Copenhagen (2007), Galerie Jette Rudolph, Berlin (2008), Handlungswolken, Augarten Contemporary, Vienna (2008). He has received numerous scholarships and prizes, including the Paris scholarship of the Federal Chancellery (2005), scholarship of the City of Graz (2003), and the State Scholarship for Visual Arts (2003). In 2006 he was one of the authors of "Randnotizen" (Marginal Notes), the virtual diary of steirischer herbst. Constantin Luser lives and works in Vienna.

[www.constantinluser.net](http://www.constantinluser.net)

**Peter Jakober** was born in 1977 and grew up in southern Styria. He studied composition at Graz University of Music and Performing Arts under Georg Friedrich Haas and Gerd Kuehr from 1998 to 2006. Jakober's works have been interpreted by ensemble recherche, Aleph Gitarrenquartett, Klangforum Wien, Thürmchen Ensemble Cologne, Ensemble für Neue Musik Graz, Grazer Orgelpfeifenorchester, and other ensembles from Graz and Vienna. Performances at ZKM Karlsruhe, Kunstverein Cologne, Klangspuren in Schwaz, Avantgarde Festival in Schiphorst, Festival Sakral, Paul Hofhaimer Musiktage, musikprotokoll at steirischen herbst, wien modern, among others; Peter Jakober is co-founder of Hörfest, an annual event that has been taking place since 2003. He received the music scholarship award of the City of Graz in 2006, a state scholarship for composition in 2007, and the Austrian composition scholarship in 2008. At the "Ghost Note" automaton piano competition in 2008, Jakober won first prize

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for "Puls 3" and in 2010 he was awarded the Andrzej Dobrowolski composition scholarship of Styria Province. Jakober currently lives and works in Vienna.  
[www.peterjakober.com](http://www.peterjakober.com)

#### **Mariano Pensotti (AR)**

Mariano Pensotti was born in Buenos Aires in 1973, where he studied playwriting with Daniel Veronesse and Alejandro Tantanian and mise-en-scene with Ruben Szuchmacher. He is a director and author. His latest works include "El pasado es un animal grotesco" ("The Past is a grotesque animal" 2010), "Interiores" (2007), "Sucio" (2007) and "La Marea" (2005).

In some of his stagings ("Trieste", "Noche en las cataratas") he has explored the expressive use of video as a narrative element juxtaposed to live acting. In other works ("Los 8 de Julio", "Los Muertos") his research was mainly focused on theatrical boundaries, joining documentary elements to create fictional constructions. In other cases ("Ojos Ajenos", "Vapor", "Sucio") the work was based on a very personal dramaturgy with a tendency to develop a world of its own and the work with the actors. Recently he has developed site specific performances ("La Marea", "Interiores") that work as urban interventions where fictions take place in a real context. Pensotti's staging of "kollege von niemand" by the author Johannes Schrettle premiered as part of the short plays series "Welt retten" at steirischer herbst festival 2008.

#### **Dan Perjovschi (RO)**

Dan Perjovschi, born 1961 in Sibiu (RO), is a visual artist mincing drawing, cartoon, graffiti in artistic pieces drawn directly on the walls of museums and contemporary art spaces all over the world. His drawings comment on current political, social or cultural issues. He has played an active role in the development of civil society in Romania, through his editorial activity with Revista 22 cultural magazine in Bucharest, and has stimulated exchange between the Romanian and international contemporary artistic scenes. Perjovschi lives and works in Bucharest. He was awarded the George Maciunas Award 2004. In 2009, Dan Perjovschi participated in steirischer herbst's virtual diary Randnotizen. His recent exhibitions include:

"Draw-undraw-Redraw. Che Fare? series, Castello di Rivoli, Turin 2009, "Free style" Galerie Michel Rein Paris, 2009, "(all) over and over" KIASMA Helsinki, 2009, "Recession" Ludwig Forum Aachen, 2008, "All over" Wiels Center for Contemporary Art Brussel, 2008, "What Happens to US? Project 85, MoMA New York, 2007, "I am not Exotic I am Exhausted" Basel Kunsthalle, 2007, "States of Mind. Lia&Dan Perjovschi", Nasher Museum of Art at Duke University, 2008.

[www.perjovschi.ro](http://www.perjovschi.ro)

#### **qujOchÖ (A)**

The art and culture initiative "qujOchÖ – experimentelle Kunst- und Kulturarbeit" was founded in Linz in 2001. qujOchÖ intervenes in processes at the intersections of art, politics, society and science using methods ranging from artistic interventions in public space, series of public lectures and discussions, musical and visual forms of action or published series of writings, to action-based installations. The approach and modus operandi of qujOchÖ is regularly characterised by a transdisciplinarity of science and art, a special intensity, and a critical examination of customary cultural practices. Active members of the group are Clemens Bauder, Martin Böhm, Johannes Dichtinger, Jakob Dietrich, Lucas Norer, Sun Obwegeser, Thomas Philipp, Doris Prlic, Andreas Reichl and Andre Zogholy. Their recent projects include: „qujOchÖ im Exil“, interventions in the public space, Innsbruck 2009, „Transition Exklusive“, Performance and Video, quitch, Linz 2009, „Tonnucci – Ein Schwimmbecken für die Innenstadt“, installation (quitch, Linz 2009), „Dobuschido – Der Film“ (Crossing Europe filmfestival Linz 2009), the audio-video series „Strata Series III“ (Crossing Europe Filmfestival Linz 2009), „Leben im Strafraum“, performances, installations and exhibition (Lentos Kunstmuseum Linz 2008) and the installation and happening „We Feed The Idiots“ (quitch, Linz 2007).  
[www.qujochoe.org](http://www.qujochoe.org)

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### **Showcase Beat e Mot (D)**

Established in 1997, the performance- and theatre-collective works in various artistic fields such as theatre, like music, TV, visual arts, literature, sciences and event organisation. The group of four are leading in the way in integrating different pop-cultural media as sports, music, comics, cinema and TV in their pieces and are consistently attracting interest through their humorous approach to dealing with complex political and social issues.

Showcase Bea Le Mot started working for a younger audience with the manga-series "Gomune" (2003/04), the project "Der Räuber Hotzenplotz" (2007) was awarded at the Impulse Festival with the Price of the Goethe-Institute. In 2009 the production was invited to the children- and youth-theater meeting "Augenblick mal!" Berlin. In their productions "Alarm Hamburg Shanghai" (2005) and "EUROPIRAADID" (2006) the group investigated the fusion possibilities of performance-aesthetics, dance and music-theatre, the 2008 production "Vote Zombie Andy Beuyz" toured through Hamburg, Berlin, Dusseldorf, Zurich, Vienna and Copenhagen.

Currently Showcase Beat le Mot are working on an animal theatre trilogy for children („Peterchens Mondfahrt“ 2009, die „Bremer Stadtmusikanten“ 2010 and „animal farm“ 2011). Additionally, Showcase Beat le Mot are completing its cycle "Failed revolutions", of which "C-O-M-M-U-N-E – Bloody May", which can be seen in this years steirischer herbst festival, is part of.

[www.showcasebeatlemot.de](http://www.showcasebeatlemot.de)

### **Theater im Bahnhof (A)**

The Graz-based Theater im Bahnhof (TiB) is Austria's largest professional free theatre company. According to its own definition, TiB sees itself as a contemporary popular theatre and has from the outset focused on Austrian identity between tradition and pop. For TiB, the principle of popular theatre demands an all-out subjective approach. Self-developed plays have been the theatre's main identity from the beginning. It is constantly changing its methods of work so as to create living, varied theatre.

Latest works are „Sprich mit ihm! Ein Heimatabend“ (2010, as part of regionale10), „Der perfekte Tag. Ein Tanzabend“ (2010) in collaboration with the choreographer Milli Bitterli, „Jochen Rindt. Ich möchte auch ein Ehrengrab“ (2009), „Europa! Europa! Die wahren Abenteuer sind im Kopf“ (2009) an the regular show „DEMOKRATIE die SHOW“ at Schauspielhaus Graz. As contemporary „Volkstheater“, TiB has always been interested in popular forms, which are appropriate for also reaching a larger audience. Live improvisation is one of these forms, which TiB is practicing traditionally already („Montag. Die improvisierte Show“). In January 2010 TiB hosted the IMPROCUPE 2010 with guests from Israel, Sweden, Slovenia, Germany, Canada and Vienna. The last commissioned works by steirischer herbst festival were „Nicht einmal Hundescheiße“ (2005) and „Zwischen Knochen und Raketen“ (2007), a co-production with art&shock (KAZ).

[www.theater-im-bahnhof.com](http://www.theater-im-bahnhof.com)

### **Gisèle Vienne (F)**

was born in 1976, she is Franco-Austrian and now lives and works in Grenoble and Paris. After graduating in Philosophy, she studied at the puppeteering school Ecole Supérieure Nationale des Arts de la Marionnette from 1996 to 1999. She's a choreographer/director, performer and visual artist.

In 1999 Etienne Bideau-Rey and Gisèle Vienne founded the not-for-profit dance company De l'Autre Côté du Miroir (DACM), which has always aimed to contribute to the exchange between dance, puppeteering, theatre and other artistic media. She choreographed and staged with Bideau-Rey "Splendid's" by Jean Genet in 2000, "Showroomdummies" in 2001, "Stéréotypie" in 2003, and "Tranen Veinzen" in 2004.

Since 2003, she has choreographed and directed, in collaboration with the writer Dennis Cooper, "I Apologize" (2004), "Une belle enfant blonde" / "A young, beautiful blond girl" (2005), "Kindertotenlieder" (2007) and "Jerk", a radioplay in the framework of the "atelier de création radiophonique" of France Culture (June 2007) and the play "Jerk" (2008), which was staged at steirischer herbst festival in 2008. Gisèle Vienne was awarded the Villa Kujomya grant in 2007. Since 2005, she has been frequently exhibiting her photographs and installations ("La Force de l'Art" in Grand Palais in Paris, 2006, Centre Atlantique de la Photographie in Brest, 2007), "Stay with Art" in Osaka, 2007). With Etienne Bideau-Rey, she also wrote two publications, "Corps / Objet – Sur le rapport du corps au corps artificiel", published by the Centre Chorégraphique National de Grenoble.

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In 2009, she created "Eternelle Idole" with an ice skater and an actor and the rewriting of "Showroomdummies" with Etienne Bideau-Rey. Vienne has been an actress in several of Patric Chiha's film such as "Home" (2006) and "Domaine" (2009). In the latter she worked as a choreographer too. She also created and directed a dummy for Paul Otchakovsky Laurens' film, "Sablé-sur-Sarthe" (2009). Her latest piece "This is how you will disappear" will be staged within this year's steirischer herbst festival.

[www.g-v.fr](http://www.g-v.fr)

### **Zapruder (I)**

Zapruder filmmakersgroup was founded in 2000 by David Zamagni, Nadia Ranocchi and Monaldo Moretti.

Zapruder's work may be placed in the interstitial area between visual, performance and cinematographic arts to give form to what the group defines as "chamber cinema", a sort of incarnated and tactile cinema, as well as a form of immaterial theatre. Zapruder's production is characterized by an entirely hand-crafted approach in which research over means and language have a fundamental role and contributes to shaping a personal view and to making the vision apparatus match the performative environment.

Since 2005 the group has been exploring the possibilities of 3-D cinematic techniques through short films and installations. A considerable part of Zapruder's work has taken place within the context of Italian experimental theatre (collaboration with Motus, Fanny & Alexander and Romeo Castellucci/Societas Raffaello Sanzio). Works by Zapruder Filmmakersgroup have been screened and have won awards at prestigious festivals, including Oberhausen Kurzfilmtage, Biennale de l'image en mouvement in Geneva, Graz Biennial on Media and Architecture, Transmediale in Berlin, TTV Performing Arts on Screen in Riccione, Kunstenfestival des Arts, Uovo Festival, Festival d'Avignon, Venice film festival and many others. The group is based/lives and works in Roncofreddo (Forlì-Cesena).

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