

steirischer herbst 2010

Theatre / Performance / Dance

steirischer herbst 2010 opening

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

Machine shop #1

Fri 24/09 & Sat 25/09, 7.30 pm, Helmut-List-Halle

Together, choreographer Christine Gaigg, composer Bernhard Lang, computer musician Winfried Ritsch, and light designer and stage designer Philipp Harnoncourt create a cross-genre art work specially for the Helmut-List-Halle for the opening of steirischer herbst, whose individual elements are connected by invisible threads: twelve dancers in a close mutual dependency with twelve computer-controlled automaton-pianos – who is playing whom is no longer distinguishable. The shop, the machines and the people become a meta-machine whose rules determine the processes.

Gisèle Vienne (F)

This is how you will disappear

Sat 25/09, Sun 26/09 & Mon 27/09, 7.30 pm, MUMUTH

Beauty. Between order, perfection and destruction, chaos. Apollo and Dionysus. Civilisation and wilderness. Love and death. The fascination of smoothness and bursting. The works of the young French director Gisèle Vienne always tie into this ambivalence of beauty. It is the grand, archetypical narratives that she transposes and updates into our time. In her new piece the landscape in which she sets her three protagonists is defined by artificially exaggerated naturalism: real forest, real fog, a climate that floats from the stage into the auditorium – artificial nature, by and by almost symbolic, becomes an active protagonist. As in romantic paintings, it remains uncertain whether it drives the figures or, inversely, reflects their drives.

Annie Dorsen (USA)

Hello Hi There

Sat 25/09, 9.30 pm, Sun 26/09 & Mon 27/09, 7.30 pm, Dom im Berg

What are human skill and virtuosity now that it's clear that machines and artificial intelligence better us when it comes to craftsmanship? What if creativity, awareness and freedom cease to be purely human domains? New York director Annie Dorsen takes the famous television debate between the philosopher Michel Foucault and linguist and activist Noam Chomsky from the Seventies as inspiration and material for a dialogue between two specially developed chatbots: every evening, these computer programs designed to mimic human conversations perform a new – as it were, improvised – live text. "Hello Hi There" is an intimate collaboration between man and machine – an intelligent and, alarmingly often, creative and humorous dialogue on humanity in the age of its digital reproduction.

Lone Twin (GB)

Beastie

Tue 28/09, Fri 01/10 & Sat 02/10, 3 pm & Sat 02/10, 10 am, Festival centre

"Beastie", a project by the British performance duo Lone Twin, was inspired by children's imagination and stories, for example in a workshop at steirischer herbst last year: a unique join-in

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performance for kids between six and ten. The children share a secret that would astonish anyone. They take the plot into their own hands, develop their own stories, and explore the surroundings with a special new friend. "Beastie" is a very playful, exciting experience for small groups of children and a big surprise even for worldly-wise adults.

William Forsythe (D/USA)

I don't believe in outer space

Thu 30/09, Fri 01/10 & Sat 02/10, 7.30 pm, Helmut-List-Halle

He is one of the most influential choreographers of our age, and has reinvented dance like almost no other. The Forsythe Company is now coming to Graz for the first time – with a very personal piece that is pessimistic and comic at the same time: defiant words from disco classics run through the evening like a red thread; the other texts are also for the most part set pieces Fluxus artist Robert Filliou movement – places in changing, disturbing contexts. It is about death and faith, people, love, recognition and cognition. What remained, what remains, what was, or will never be. Last things. The universe.

Gaëtan Bulourde / Olivier Toulemonde (F)

Not every object used to nail is a hammer

Thu 30/09 & Fri 01/10, 9.30 pm, Festival centre

What is skill? What is good, what is bad? After a principle, developed by the Fluxus artist Robert Filliou in 1969, the French performers, musicians and visual artists Gaëtan Bulourde and Olivier Toulemonde explain via a hammer, three nails and a board how a badly done and not-done object create a new, well-done object. And, above all they place the emphasis on the creation of the works that – as a performance – becomes a work itself. And the sound created while making art becomes concrete music. And this is how the exhibition becomes a performance and the performance becomes an exhibition ...

Theater im Bahnhof (A)

Death of a card-holder

Fri 01/10, 5.30 pm, Sat 02/10, 3.30 pm, Thu 14/10 & Fri 15/10, 5.30 pm, Citypark / Information

Shopping centres are good places in which to check what is genuine. Since they were invented some sixty years ago, their operators have tried everything to make them as real as possible – while at the same time eliminating anything concerning reality which might get in the way of shopping. But there is also unpredicted human behaviour. Death, for example. Death occurs so frequently in theatre that watching it is simply enjoyable. However, it is not supposed to happen in shopping centres. If you want to die there, you need an ally. Someone who is savvy. A cashpoint, for example. Therefore, the Graz-based Theater im Bahnhof has joined forces with a cashpoint to find out how death works in a place that would so love to be alive, that so loves to plan everything down to the last detail.

Zapruder (I)

Chiavi in Mano: All Inclusive & Joule

Fri 01/10, Sat 02/10 & Sun 03/10, 7.30 pm, Part 1: Orpheum Extra, followed by part 2: Dom im Berg
Miss Ambra, the young director of a dated grand hotel, obviously has a serious addiction: work.

And she has put her whole heart into it. While she is willing to make any sacrifice for the success of

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the hotel, her obsessive meticulousness and ambition set her colleagues against her. Miss Ambra gets caught up in a series of sudden, unforeseeable crimes. The Italian film-makers Zapruder are masters of a theatrical cinema hand made down to the last detail. The inventive 3D technology with which they shoot their extremely elaborate jet low-budget films expands the screen into the auditorium. The situation of the projection room is always incorporated in the conception, its history of visual arts and theatre is always tangible.

Mariano Pensotti (AR)

Encyclopaedia of unliveD life

Thu 07/10, Sat 09/10 & Tue 12/10, 8 pm, Schauspielhaus Graz, Probebühne

With original contributions by Lola Arias (AR), Dietmar Dath (D), Elfriede Jelinek (A), John Jesurun (USA), Händl Klaus (A), Friederike Mayröcker (A), Rabih Mroué (LB), Romina Paula (AR), Alan Pauls (AR), Mariano Pensotti (AR), Kathrin Röggla (A), Ivana Sajko (HR), Clemens J. Setz (A), Andrzej Stasiuk (PL), Gerhild Steinbuch (A), Marcus Steinweg (D), Darja Stocker (CH), Juan Villoro (MX) & Joseph Vogl (D).

All of the moments that we should have lived, should have lived differently – but how? Did we really have a choice, could we have acted, handled situations or coped with them by using a trick? The young Argentinian director Mariano Pensotti has asked authors from around the world to contribute entries to his "Encyclopaedia of unliveD life". He is now joining these very different original contributions – prose, poetry, drama, theory, whether a few sentences or two or three pages long – to create a playful evening of theatre, bringing the unliveD to life on the stage of the Schauspielhaus in Graz: comic, sad, brutal, gentle, mysterious, concrete; and every moment missed accompanied with its own background melody.

Jonathan Burrows (GB) / Matteo Fargion (I)

Cheap Lecture & The Cow Piece

Fri 08/10, 9.30 pm & Sat 09/10, 7.30 pm, Dom im Berg

"Cheap Lecture", invited as part of this year's herbst conference on the topic of "Masters, tricksters, bricoleurs" is a rhythmic vocal performance to music. In a torrent of words on empty hands, audience, time, repetition and dance, the choreographer and dancer Jonathan Burrows and the composer Matteo Fargion reflect on earlier collaborations, while at the same time continuing them. This deliberately underacted lecture performance by two virtuoso masters who have left behind virtuosity – Burrows began his career as a soloist at the Royal Ballet in London, Fargion is a trained classical composer – is followed by "The Cow Piece": a chaotic meditation on dance, music and mortality. Two performances that dance in our minds.

Edit Kaldor (NL/H)

C'est du chinois

Thu 14/10, Fri 15/10 & Sat 16/10, 7.30 pm, Dom im Berg

In many languages, "talking Chinese" is a saying that means it's all Greek to me. A language as a synonym for the impossibility of understanding. The Hungarian, Amsterdam-based theatre-maker Edit Kaldor brings five Chinese people on stage who do their best to open up, to communicate with the audience. Their only language is Chinese. But they are convinced that this does not prevent an exchange with us. So they use the possibilities of theatrical representation – and teach us how to understand basic spoken Mandarin. Just enough to understand the story that is slowly

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unfolding before our eyes, driven by the repressed conflicts and interwoven personal histories of the performers: a family under extreme pressure, five people whose lives are irrevocably linked – but where did it all go wrong?

Showcase Beat Le Mot (D)

C-O-M-M-U-N-E – Bloody May

Thu 14/10 & Fri 15/10, 9.30 pm & Sat 16/10, 7.30 pm, Next Liberty

The Berlin performance group Showcase Beat Le Mot, who prefer to be compared with a band so as to distinguish themselves from the working structures of municipal theatres, go about a consciously pathos-laden act of creation, with their accustomed anarchical forcefulness: "C-O-M-M-U-N-E – Bloody May" is the third instalment of a quadrology dealing with failed revolutions. The rebellion and siege of Paris in 1871 becomes a representation that fails just like the revolution failed.

Philipp Gehmacher (A)

in their name

Fri 15/10, 7.30 pm & Sat 16/10, 5.30 & 9.30 pm, MUMUTH

In his work, the Austrian choreographer Philipp Gehmacher poses very precise, fundamental questions – questions of dance and of general human relationships. He is now concentrating on his own, live movement material with a major new piece for theatre, on presence as a mode of showing and sharing: how can the three performers share their states, how do they become permeable for the audience, which is not separated by a raised stage? How can they lend form to their movement and, at the same time, open up to the outside? Stand still and gaze as a means of exploring the other person – so as not to be framed, in the picture.

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