



A performance of **Amanda Piña** and **Daniel Zimmermann**  
with Ewa Bankowska, Dominique Richards  
Adriana Cubides and Thomas Kasebacher

*"The performance IT deals with physicalities of enjoyment. The choreography emerges from the physiological and sensorial manifestations of pleasure in the body of the performers. IT is a desire machine of waste production, where the performers generate a landscape by means of enjoying the physical contact with raw materials. A poem about the society of consumption and the environmental crisis it provokes." (Amanda Piña)*

### Inspired coal bags, toppling barrels

Tanzquartier Wien: In their new piece 'IT', Amanda Piña and Daniel Zimmermann subvert orders.

Vienna – A large brown paper coal bag stands upright in a single spotlight. It rustles anxiously, and then slowly its belly rips open and pieces of char-coal wobble onto stage. And finally, when completely ripped open, the bag bends, folds forward and bows to the audience, who was admitted to the piece on condition of taking all kinds of slats, rolls and bags into the Tanzquartier's Halle G. On stage, six dancers took over the 'goods' and the audience went to take their seats on the stands and look from there at a well sorted warehouse.

Within this warehouse the performers start, partly hidden, to act as puppeteers. After the coal bag they bring a roll of packaging material to life by pulling thin strings. Moved as if by a magic wand, a slat is lifted, a barrel topples. One after the other the performers let go of the strings and with moans of pleasure they plunge right into the materials.

With abandon they create disorder, rip open packages and mix soil, styrofoam, pulse, oil, cling film, feathers and fabric softener. Those who were reminded of the material actions of Viennese Actionism could observe how the aggressive *gestus* of the 1960s had transformed into a subversive lust of dissolving the orderly. As if IT would directly spring from the corrosive disorders of Georges Bataille's world.

The piece is, as we learn from the playbill, part of an artistic project entitled *socialmovement*. Consequently the dancers direct their 'choreographies of intensities' (as they are called in a book of Georges Didi-Hubermann) in that direction. Yet the critique of the orders of consumerism are not presented as a dull manifestation, but rather as a symbolic confounding of the neo-liberal world of commodity delusion.

As dance nowadays is hawked in as bit-sized a manner as any other art, Piña and Zimmermann in their outstanding work succeed in subverting the virtuoso orders of neo-liberal dance as well. (Helmut Ploebst/ *DER STANDARD*, Print edition, October 25/26 2010).



The focus of *IT* is on the body and its articulation in the world: what is it that gives a movement a particular meaning – prepares readabilities and interpretations, links it with a particular order or practice? And how are these processes and practices of the allocation of meaning on the other hand themselves most deeply involved with our physical orientation and presence in the world – as inscriptions, resonances, imprints? As shared but nevertheless personal choreographic gestures – raw materials, seismographs, "witnesses" of the collapse.

The performance explores this complex interrelationship, the underlying principles of reciprocity and exchange and the elements of the construction of movements and their surroundings.

*IT* is part of a long-term research that the choreographer Amanda Piña and the fine artist Daniel Zimmermann initiated in 2008 under the title *socialmovement* and which analyses how individual bodies and movements provide information about social, political and economic forms of behaviour. (Sandra Noeth, *Head of Dramaturgy TQW*)

## From Depression to Enjoyment

AMANDA PIÑA & DANIEL ZIMMERMANN: 'IT' - DECOMPOSING *THE SPECTACLE*

By Helmut Ploebst

Reading or hearing the title 'IT', one probably immediately thinks of Stephen King's evil clown Pennywise. This *IT* is a ghost, a demon in the shape of a – as *IT* calls itself – 'dancing' clown. He seems like a monster epitome of the frictions behind the promise of the emotional discharge through laughing. And therefore, just as the 'authentic' of the spectacle in Guy Debord's sense, from whose phantasies the murderous jester – via mainstream author Stephen King - arose. This spectacle abounds with phantasy, as a world creating moloch, who, as we observe while shivering libidinally – displays all of his tricks, while sucking all life out of his apprentices.

But, hold on! Perhaps Amanda Piña and Daniel Zimmermann did not think so much of Pennywise, when they conceived and presented their most recent choreography, entitled 'IT' at Tanzquartier Wien. Yet obviously they did think of Debord's *Spectacle*, as the subtitle of the piece *enjoyment consumption and waste* suggests. Enjoyment between consumption and waste. A delicate system. For social reality gets quite unpleasant, where the spectacle deteriorates, as, for instance, right now in Naples, where waste once more keeps piling up in the streets. The defect is not in the waste, but in its not being disposed of, its immobility, the impossibility of getting rid of or repressing it.



### Re-orientation of desire

However, Naples' waste phenomenon has its positive aspects, too. It reveals the questionable state of Italian society. At this weak spot of its own the spectacle generates an installation in urban space and thus presses for a dispute between the state of Italy and the city of Naples. This spectacle is an overarching system comprising politics, capitalism, military and entertainment. And it obviously applies, autopoetically – that is out of itself – strategies, as are practised intentionally in the arts. The spectacle thus challenges art as well, in the sense that it asks whether the latter is already part of the logic of the former (exploiting art between sensation, entertainment and marketability) or not.

Piña and Zimmermann have developed a consciousness in the face of this challenge and in their title 'IT' refer to a text written by Giorgos Papadopoulos, Jan Van Eyck Academy/Maastricht, entitled "Financial Crisis: from depression to jouissance", published in the catalogue of the Athens Biennial 2010. Papadopoulos, a philosopher and social scientist has cooperated with Piña last summer at ImPulsTanz in the context of a choreographer's venture project. He writes, that "[t]he key for radical transformation of society lies in a new channeling of desire, and not in a rational critique of the anarchic market economy [...]." Following Papadopoulos, the economy is not only a narrative, but also a discourse, a language. Its 'staging', one could add, is the spectacle, in which it is important, as the author says, that "[d]esire looks for its object in commodities and spectacles, while enjoyment is regulated by its consumption."

## Transformation of anarchic market economy

In IT, the stage is a warehouse of materials such as feathers, soil, wood, various liquids, polystyrene, packaging materials and similar things, everything arranged properly. In a long and libidinous act of mixing of said materials by the six dancers-performers, this warehouse is turned into an irritating, dirty chaos, a garbage dump. It is – referring to Georges Didi-Huberman (and Bataille!) a 'transgression of form' as a 'fundamental place': "This transgression is not a rebuttal, but the opening of a contention, exactly on the spot of what shall be transgressed in such an onslaught."

Decomposing the consumerist order into waste through staging the 'evil clownerie' (regarding the capitalist desire machine) – in the sense of a translocation of the autopoeitic act of the spectacle into the intentional context of art – and the transgression of the forms of a neoliberal aesthetic in IT represents exactly the opening of this kind of contention. This act of decomposing 'transforms' 'anarchic market economy', as quoted by Papadopoulos: the orderly appearance of an unchecked exploitation.

Twice the audience is invited onto stage. Once at the beginning, to complete the setup of the warehouse. And then, at the end, to take away with them an 'archive' bag of material from the place of transgression. After all they are the witnesses of a choreographic contamination of beautiful appearances, who may take home a corpus delicti from the site of crime. Further evidence of this contention is the symbolic image on the playbill and the performance poster (see illustration above): Death behind the maiden, a pole, a bag – written above in the red of a clown's nose: IT. Again a correlation with Didi-Huberman: the Fall of the Nymph. Death will enwrap the maiden, dissolve the fetish in its folds and thereby itself. This is not a tragedy, but denuding the blinding spectacle of its images and thus reshuffling it. As the fantastic piece itself that Piña and Zimmermann created together with Ewa Bankowska, Adriana Cubides, Thomas Kasebacher and Dominique Richards.

### Footnotes:

[1] This reminds us not without reason of Karlheinz Stockhausen's notorious remarks during a press conference on September 16, 2001, that the attack on the twin towers of the World Trade Center in New York had been "the biggest work of art, that exists for the entire cosmos". Damien Hirst, too, stated in a BBC interview: "The thing about 9/11 is that it's kind of an artwork in its own right. It was wicked, but it was devised in this way for this kind of impact. It was devised visually." Stockhausen's lofty rhetoric aside – both artists recognized non-intended artistic strategies in this crime, that had also targeted the spectacle of the mass media (for which 'wicked' is perhaps not the right attribute). Corpus is presently doing research into artistic phenomena outside the artistic field, the results of which will be published shortly.

[2] Quoted from the playbill at the premiere of IT.

[3] Georges Didi-Huberman: *Formlose Ähnlichkeit oder die Fröhliche Wissenschaft des Visuellen nach Georges Bataille*. München: Wilhelm Fink Verlag 2010, p. 33.

[4] Cf. Georges Didi-Huberman: *Ninfa Moderna*. Zurich / Berlin: diaphanes 2006.



**Participants:**

**Concept & Direction:** Amanda Piña

**Artistic Direction and  
Dramaturgy:** Daniel Zimmermann

**Dance & Performance:** Ewa Bankowska  
Dominique Richards  
Adriana Cubides  
Thomas Kasebacher  
Amanda Piña  
Daniel Zimmermann

**Light design &  
on the Board:** Victor Duran Manzano

**Music:** Earzumba a.k.a. Christian Dergarabedian

**Productions Manager:** Katharina Bernard

**Postproduction:** Dominique Gromes (Video)  
Angela Bedekovic (Photos)

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**Technical Informations:**

**Duration:** 70 Min.

**Sound:** 4 speakers  
2 Subwoofers  
1 Microphone  
1 Microphone stand

**Light:** see Light Plot

**Technical Settings:** 2 Guide Roller (Theatre)

**Construction:** 2 Lighting Technicians  
1 Sound Technician  
2 Stage hands

**Show:** Sound Technician  
2 Stage hands

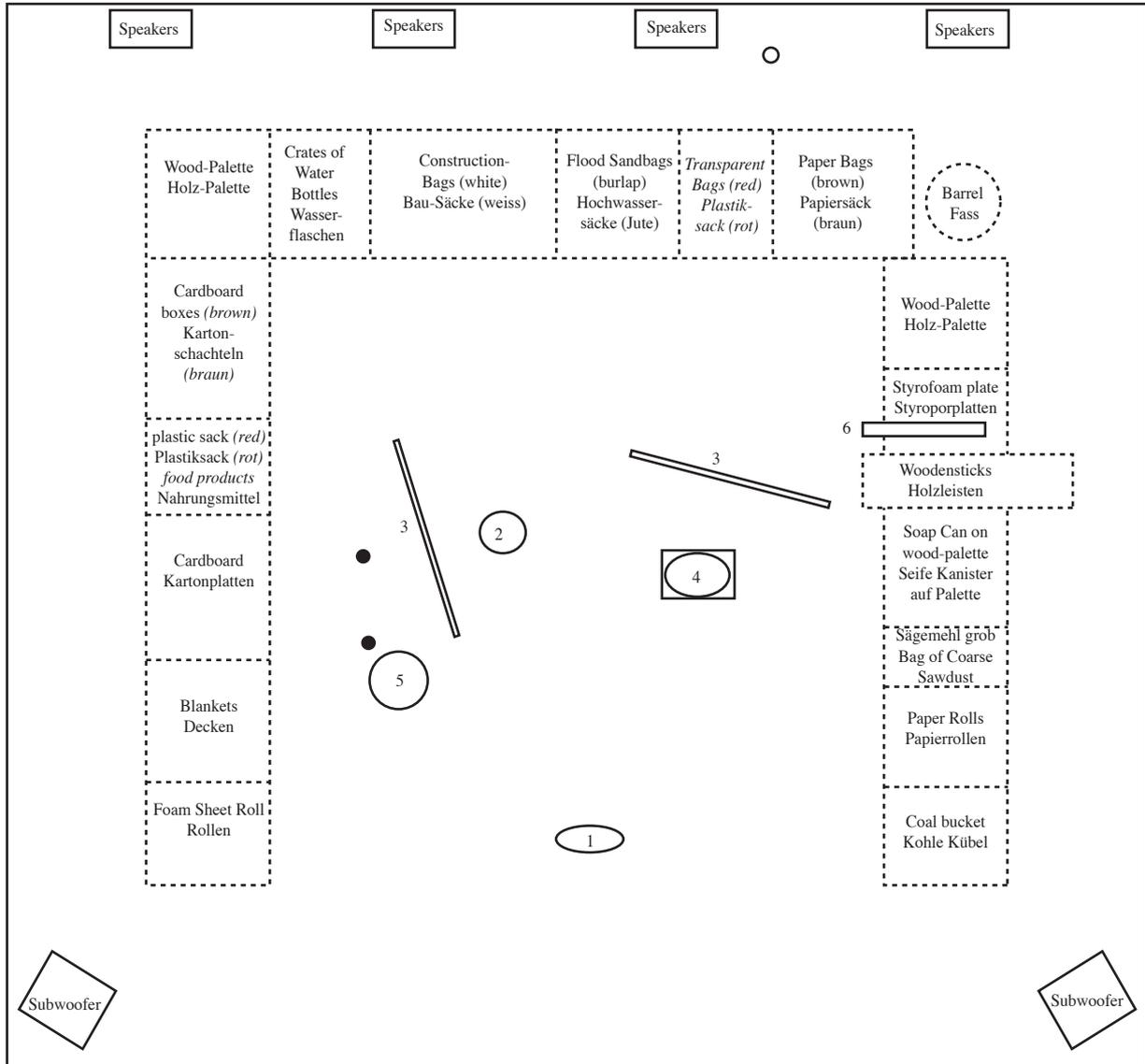


**Material list for one show:**

2	Wrapping Paper Roll
2	Parchment Paper Roll
5	Cardboard 3 x 2 m
3	Foam Sheet Roll
2	Plastic Sheet
1	Bubble Wrapping Roll
5	Styrofoam Plates 120 x 80 x 15 cm
50	Flood Sandbags
12	White Bags (Plastic)
20	Transparent Bags
15	Red Transparent Bags
6	Large Bags
10	Paper Bags
30	Wooden Sticks (270x2,5x1cm) (provided by the company)
1	Big Black Oil Barrel(provided by the company)
1	Small Blue Oil Barrel(provided by the company)
40	Crates of Water Bottles Pett 1l
50	Blankets
1	Small Trolley
5 kg	Sugar
5 kg	Flour
10 kg	Rice
30 kg	Corn grains
2	Feather Pillow
2	Bags of Coal Briquette
3	Charcoal Bags
3	Cotton Bag (Cosmetics)
1	Bag of Coarse Sawdust (Animal Store)
1	Peat Bag (Gardening)
6	Sandbag of Coarse Sand (construction house)
10	Soap Can (oil)
10	Bags of Food Coloring Powder (farmacy)
100	Plastic Bags with Closure
100	Sticker Labels
100	Delivery Notes
50 m	Black Cord $\varnothing$ 3mm
50 m	Transparent Fishing Line $\varnothing$ 2mm
4	Cardboard Tubes $\varnothing$ 4 cm x 1 m



# Setting



**Bewegte Objekte:**

- 1. Kohlesack
- 2. Verpackungsfolie (Rolle)
- 3. Holzleisten
- 4. Sandsack
- 5. Blaues Ölfass
- 6. Styroporplatte
- Umlenkrollen
- Mikrofonständer

**Moving Objects:**

- 1. Charcoal Bag
- 2. Foam Sheet Roll
- 3. Woodensticks
- 4. Sandbag
- 5. Blue Oil barrel
- 6. Styrofoam plate
- Idler Roller Pulleys
- Microphone stand

Light Plot

