

EINE
PERFORMANCE VON

AMANDA PIÑA
UND
DANIEL ZIMMERMANN

NADAPRODUCTIONS
PRESENTS

TEATRO

ICH BIN DAS THEATER

BRUT
KÜNSTLERHAUS:

12.05./13.05./14.05.2011

JEWELS
20:00 UHR

KONZEPT UND
REGIE

AMANDA PIÑA

KÜNSTLERISCHE LEITUNG & DRAMATURGIE

DANIEL ZIMMERMANN

CHOREOGRAFIE UND
PERFORMANCE

ANDREI ANDRIANOV

EWA BANKOWSKA

RAPHAEL MICHON AMANDA PIÑA

MUSIK CHRISTIAN DERGARABEDIAN

LICHT VICTOR DURAN
ANDREAS SCHWARZBAUER

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WWW.NADAPRODUCTIONS.AT

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nadaproductions presents
TEATRO – Ich bin das Theater

"I'm the theatre. I'm old now and not as sexy anymore. I am a poor theatre, but have many stories to tell. Inside me, people meet. They are searching for something, want to understand something. They sing, applaud, laugh, dance, chorus. Sometimes they yell a lot and show their naked bodies. I'm there somehow, I try to be political, I try to intensify life, I know that death is inevitable, that's what makes me tired, death. I hope you'll still come to visit." nadaproductions

Under the programmatic title *TEATRO*, nadaproductions – four performers, one visual artist, one musician and one lighting engineer, from Poland, Austria, Russia, Chile, Argentina, Mexico and Switzerland – join their voices to explore the conventional understanding of theatre. *TEATRO* deals with the term 'theatre' - theatre as a place of illusion, of fiction, theatre as a building - as well as with the act of performing in front of an audience. The different ideas about theatre merge into a performance. The performers face impossible tasks; they fail but liberate themselves through laughter.



Concept, Idea **Amanda Piña** *Direction and Dramaturgy* **Daniel Zimmermann, Amanda Piña** *Choreography, Text and Performance* **Andrei Andrianov, Ewa Bankowska, Raphael Michon, Amanda Piña** *Set and Visual Design* **Daniel Zimmermann** *Music* **Christian Dergarabedian** *Light* **Victor Duran Manzano** *Production Manager* **Angela Vadori** *Graphic Design & Photography* **Thomas Rhyner**

Axel Fussi about TEATRO

„TEATRO explodes theatre into its bits & pieces. nadaproductions blow it up before our very eyes & exactly because they blow it up into a seemingly chaotic, yet utterly intelligent flurry of its elements, they make it happen. TEATRO goes down to the core of what theatre is - nothingness, void, confrontation with naked existence, out of which it was born – its essence. To appease the gods, assuage the elements, to find solace in collectively negotiating life's most serious questions. And finally, release of all tensions evoked in the process, in experiencing what the Greeks in antiquity termed katharsis.“ www.transculture.org

DerStandard 14.05.11 - Helmut Ploebst

A man in a space suit, with long hair and beard, a helmet tucked underneath his arm, comes onto stage and says: "I am the darkness before the piece." Thus begins *Teatro – I am the theatre*, the new performance piece of Amanda Piña and Daniel Zimmermann, that has just premiered at *Brut Künstlerhaustheater*.

And this personification of darkness, before the piece begins, says something else: "I am lonesome." Amusement in the audience, for a blackness, begging for compassion (Raphael Michon), is, well, a rather rare figure in theatre. Enters another figure (Andrei Andrianov) declaring emphatically: "I am the light slowly fading in, and now we are all here together." Then follow a "second light situation, only 50%", enacted by a cow girl (Ewa Bankowska), the marley floor, waiting for the second light situation", and finally, the "first appearance on the marley floor" (Amanda Piña).

When the darkness presents itself with arms and legs splayed out and asserts: "I am the rising expectation", the audience is definitely won over. One is reminded of choreographer Jérôme Bel's *Last Performance* at the end of the 1990s. A number of performers came up on stage declaring: "I am Jérôme Bel."

Even the curtain has its entrance. While Bel had been working on representation and signs, Piña and Zimmermann transform their performance into a pleasure garden of permanently shape-shifting allegories.

The cow girl becomes the "text and atmosphere of the second scene", the marley floor drapes itself in a black curtain, and now looks like [Paperinik,] Donald Duck's phantom, and declares: "I am the theatre." And the 'theatre' tells the audience: "I know what you want: Catharsis!" Then *Teatro* descends deeper and deeper into the innermost caverns of theatre, allegories become more and more refined, get into conflict with each other, lose themselves in pathetic self-adulation, and at the end... well, this we won't blow.

Piña and Zimmermann have succeeded in creating a very special work "(...)", *Teatro* has everything needed to become a hit.



Interview with Annie Dorsen, theatre director, in the research phase for *TEATRO* on February 13th, 2011.

Amanda Piña (AP): What can you say about the origins of theatre?

Annie Dorsen (AD): Well ... long before there was something that people identified as Humanism, theatre was this art form which was entirely about what a person is, what a man is, actually.

AP: What a Man is?

AD: Yes, absolutely. In the origin of the myth of theatre as you know it, there is a chorus, and everyone is singing a song when suddenly a guy called Thespis steps forward and says, I AM so and so who fought the battle that we were just singing about and ... I had this and that experience. 'This identification of a person with a character from the story that's being told – unlike in the tradition of Homeric ballads and so on – which were told in the third person ... the telling of a story by enacting a character using the first person 'I' marks the beginning of acting, even if the event was for the most part a narrated event! Simply by saying, you know, 'I AM THE SOLDIER!', or 'I AM DIONYSOS!' or 'I AM THE GOD'.

AP: What do you think is the value of this artistic manifestation called theatre? With such an old history and a form that is in a way a kind of residual accumulation of other times?

AD: Well yes, theatre is the oldest performing art. I mean, you can say, as an organised artistic event, because music is obviously much much older than theatre. But ... theatre is organised differently, the idea of going to a special place with everyone together, you know to sit all together and watch the thing. The creation of a special building for the purpose of watching an art, I believe that starts with theatre. And there is no reason to think it goes away.



nadaproductions Amanda Piña and Daniel Zimmermann collaborate since 2005. Their work focuses on aspects of reception and perception. With various concepts of performance they involve the audience in new and participative ways. Their work under the label nadaproductions includes the tetralogy *Self, You, WE,* and *THEM* followed by *IT*. The current production, *Teatro*, was recently presented at brut Vienna. They have presented their work at different venues and festivals in Europe and South America as for example Danza al Borde Valparaíso in Chile, Europäische Tanzplattform Mousonturm Frankfurt, scene salzburg, Choreographic Platform Austria, imagetanz at brut Vienna, Tanzquartier Vienna, ImPulsTanz – Vienna International Dance Festival, sophiensæle Berlin, Kampnagel Hamburg, Gessnerallee Zurich, Forum Freies Theater Düsseldorf, STUK Leuven, Beursschouwburg Brussels, and Royal Festival Hall London.

Andrei Andrianov is a dancer, choreographer and performer. In 1979, he began to study movement and dance at the studio of Theater of Mime Drama with Giedrjus Matskyavichjus (Moscow). Later he studied mime, improvisation, modern dance, contact improvisation, acting. From 1996 until 2000 Andrei took part in a joint project with the performance group Lux Flux (Vienna). From 2001 until 2007 he worked in the Theater School of Dramatic Art (Moscow) as a dancer and performer of the Do Dance company directed by Min Tanaka. Since 2008, Andrei is a regular participant of collaborative projects at brut Vienna.

Ewa Bankowska is a choreographer, dancer and a performer working in Vienna and Salzburg. She is a graduate of Salzburg Experimental Academy of Dance (SEAD) and University of Lodz (MA International Relations). She has created works with nadaproductions, Begüm Erciyas, Dominique Richards, Kabinett Ad. Co., Gabri M. Einsiedl, Rotraud Kern. Her choreographies were presented, among other places, at: brut Vienna, Tanzquartier Vienna, La Casa Encendida Madrid, and szene salzburg.

Christian Dergarabedian (a.k.a Earzumba, a.k.a. Fred Lorca) from Argentina is one of the most daring musicians exploring the fields of sampladelia, pop, free improvisation, electroacoustics, drone music and noise. In his work, humour, meditation, interpenetration and chaos are always present, merging pop and experimental music. His career started in 1991 as an original founding member of Reynolds. His discography comprises 20 albums, released around the world.

Raphael Michon was born in 1979. He studied oboe at the Conservatoire de Musique de Rennes and the École Supérieur d'Art de Quimper and attended the Jazz School École de Création Musicale Eric Lelann et Cesarius Alvim. Later, he was part of the formation ex.e.rce at the Centre Choreographique National de Montpellier and the formation essai at the Centre National de Danse Contemporaine, focusing on research and improvisation. He studied with Frans Poelstra, Robert Stejin, Mathilde Monnier, Julyan Hamilton, Akira Kasai, Joao Fiadeiro, Thiery Bae, Mitsuyo Uesugi. As a musician and dancer Michon has worked with different companies all over Europe.

Amanda Piña was born in Chile and studied physical theatre in Santiago de Chile and contemporary dance in Barcelona, Salzburg and Montpellier. She has collaborated with choreographers such as DD Dorvillier & Human Future Dance Corps, Claudia Heu, Ewa Bańkowska, Daniel Aschwanden, Frans Poelstra & Robert Stejin/united sorry, Christine Gaigg and Andrei Andrianov. Since 2005, she collaborates with visual artist Daniel Zimmermann under the label nadaproductions. Together they founded the art and performance space nadalokal in Vienna in 2009.

Daniel Zimmermann is visual artist, dramaturge and director. Originally trained as a wood sculptor, he now works with film, installation and performance. He has realised art projects in museums, project spaces as well as in public space on an international scale. His work also includes short films which were shown at numerous well-known festivals, among others at the Berlinale 2011 and the International Film Festival Rotterdam. He has won various prizes for his films and art projects and received numerous scholarships for his work. Since 2005 Zimmermann works with the choreographer Amanda Piña with whom he founded the label nadaproductions. Together they opened the art and performance space nadalokal in Vienna in 2009.

Angela Vadori Works in production and organisation with nadaproductions. She is a dance writer/researcher and dance maker. She works with several choreographers such as Milli Bitterli and Yuko Kaseki, before studying Italian Philology at Salzburg University in 2006/2007. Based in Buenos Aires, Argentina, between 2008 and 2010, where she works freelance as a writer, choreographer and teacher as well as a dance curator. Published since 2009, writer for Dance Europe Magazine since 2010. Guest lecturer at several universities and university programs in Europe and Latin America, invited teacher at Maska Seminar (Ljubljana) as well as the Slovak Theatre Institute (Bratislava) and SEAD (Salzburg, Austria). Editor of "NOTAS – Informal Journal for Dance, Theory and Practice" based in Buenos Aires. Dramaturge and at times performer for Gregor Kamnikar (Ljubljana, Slovenia). Currently based in Vienna, Austria.

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