

**nada —  
productions**

**—  
experience,**

**—  
an intense**

**—  
performance,**

**—  
an ambivalent**

**—  
space of**

**—  
emotion.**

# a humorous theatre experience, an intense performance, an ambivalent space of emotion.

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nadaproductions stands for Chilean/  
Mexican choreographer Amanda Piña  
and Swiss visual artist and film director  
Daniel Zimmermann working together  
since 2005.

Their work focuses on aspects of  
reception and perception creating new  
concepts of performance that involve  
the audience in different ways.

nadaproductions is based at the  
cultural space [www.nadaLokal.at](http://www.nadaLokal.at) and  
creates in co-production with both  
brut Wien and Tanzquartier Wien.

nadaproductions has presented  
their work throughout Europe and South  
America at festivals and venues such  
as Danza al Borde Valpara'so in Chile,  
Europäische Tanzplattform Mousonturm  
Frankfurt, Szene Salzburg, Choreographic  
Platform Austria 2009 and 2012, Image-  
tanz at brut Vienna, Tanzquartier Vienna,  
ImPulsTanz – Vienna International Dance  
Festival, Sophiensaele Berlin,  
Kampnagel Hamburg, Gessnerallee  
Zurich, FTT Forum Freies Theater  
Düsseldorf, STUK Leuven,  
Beursschouwburg Brussels, Theater  
Frascati Amsterdam, Royal Festival Hall  
London, Drolesera Festival Italy.

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For further information please consult  
our website or contact us directly:

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Der Standard



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**Amanda Piña (RCH)**

Is a theatre maker, dancer and choreographer. She originally studied theatre following the Jaques Le Coq method in Santiago de Chile and then specialized in contemporary dance and choreography in Europe. She studied theatre anthropology in Barcelona, contemporary dance in SEAD, Salzburg Experimental Academy of Dance and choreography in France in Ex.e.r.ce, Choreographic Centre Montpellier, with Mathilde Monier, Joao Fiadeiro, Xavier le Roy, Olga Mesa, Julien Hamilton among others.

In 2005 she received the support of the Chilean government for studying in France with a Fondart Scholarship and in 2006 she was awarded the Scholarship for Young Choreographers by Tanz-quartier Wien, and the DanceWeb Scholarship. She has lived and worked in Vienna since 2006.

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**Daniel Zimmermann (CH)**

is a visual artist, dramaturg and director. Originally trained as a wood sculptor, he now works in film, installation and performance. His work is based on a fictional ,actionist' plot – somewhere between visual and performing arts; a response to situations and environments, inquiries into purpose and sustainability of human actions by way of installations, performance and film. He has created numerous art projects in museums, exhibition halls and in public spaces. His projects also comprise short films that were selected to be shown at renowned international film festivals such as the Berlinale, the International Film Festival Rotterdam and Sundance Film Festival. His work has won him numerous awards and stipends.

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**Artistic Statement:**

We are interested in the spectator and in the idea that it would be possible to bridge the gap that separates the stage from the audience in order to create a meeting that would be something extraordinary and unforgettable.

- We believe in the power of that which is indescribable, unclassifiable and escapes the notion of product.
- We believe in the theatre space as a place of infinite potential.
- We like to create meetings between people outside the codified reality of what is perceived as normal.
- We believe in the power of fiction as a possibility of proposing new realities.
- We don't like the word "utopia" because it places the possible out of reach.
- We want art to stretch beyond the limits of a stage, a film projection or a canvas.

We conceived this booklet as a visualization of 7 years of working together in Vienna, being inspired by each other, fighting with each other, almost quitting working together, but continuing anyhow, sharing ideas, the studio and the stage with colleagues that became friends, and friends that became colleagues.

**we met on a  
lake, in June '03.  
I was studying  
in Salzburg. We  
gave the first  
live film perfor-  
mance in a  
Festival in Val-  
paraiso inside**

# a funicular. It was call- ed Jet Lag.

I came to Vienna (Daniel was still living in Switzerland) and started working with Ewa Bankowska, whom I had met during my vocational dance education in Salzburg. She has worked in almost all the projects since then. Her creative input and presence as a performer has been very important for nadaproductions.

The first piece we made in Vienna was called “Self”. It dealt with the question of how to break patterns of behaviour. Why are we the way we are and why do we act and move in this particular way? How can we modify the pre-existent ideas of the Self? The idea was to experiment live.

We were terrified before going on stage. It was the first time we showed work in Vienna and after drinking some vodka to give us courage, we decided that we had nothing to lose and if people hated the show we would go back home, me to Chile and Ewa to Poland.

We were overly serious and very surprised when people laughed a lot. We may not have managed to decode ourselves, but the show was an unexpected success.

We decided to stay in Vienna.

After “Self” followed “You”. It was an obvious step, we worked on the indexical, all that what we could point at with the finger. You was a person, but also an object or a vegetable and, as the program announced, it was a piece about You, yes you...who are reading this text now. How are you? How do you feel? How are you holding paper in your hands? How is your breathing?

After “You” Daniel came to Vienna to work on what was going to be our first hit, called WE, and the audience was the protagonist! They watched themselves thinking in comic-like bubbles, and sometimes they did think exactly the way we thought they would think. It was about chance and magic: the audience chose where to sit but the seats corresponded to characters we had constructed and they often matched. It was weird.

We slowly realized that the performance did not need us, it was better without us, we could go home, or slip behind the screen and watch from there. Performers and audience were the same – they melted together into one WE.

We started travelling, with the piece inside the computer that travelled protected inside Daniel’s long underwear. Argentinian musician Christian Dergarabedian, who had made the music ended up being the only performer in the piece, the candy man who would sell sweets during the break. A long collaboration with Christian started that has lasted 7 years.

nadaproductions was born.

After WE came THEM, one of our favourite works, which is very difficult to describe, very difficult to isolate as an objective experience. There were two different views of the piece, from each of the audience tribunes that were facing each other. It was about facing the others, having to relate to them.

While making THEM we read post-colonial theories and were inspired by a book from Tzvetan Todorov, called “ The conquest of America, and the problem of the Other”.

We decided to create the Other, and gave the two audiences different behaviours so that the two groups would be very different. We encouraged the audience to take action: they imitated each other, attacked each other, dressed in each other’s clothes, sang love songs to each other. It was risky – presenters wanted to stop the piece, they wanted to make it less dangerous, literally less pointy.

We refused. We felt the performance was breaking something we could not understand very well at that moment; it was trying to invert the power structures that rule inside and outside the theatre, it questioned authorship, it was not stable, but it was alive.

Next came lengthy research about movement and society, from political movements till the movements of consuming. Under the title SOCIALMOVEMENT, we investigated and embodied movements of resistance related to various political turning points in history.

The final result was called IT, and it was a big mess, a machine of consumption, enjoyment and waste. The audience was an accomplice in the crime. We created huge amounts of waste through moving with pleasure. The reviews said it was action art reminiscent of Viennese Actionism, a precursor for the New Organic Actionism that was to come. Neuer Wiener Bioactionismus was created together with Magda Chowaniec in nadaLokal. Described as material action with vegetables, it explored the place where dance and pictorial expression meet. With bioaktionismus we have created a series of actions that produce big format paintings. In 2012 we were invited to create a new action in the house of Otto Mühl in Portugal.

TEATRO became an homage to representation, quite in opposition to WE. Andrei Andrianov came from Russia to perform with us. Raphael Michon came from France. And together with Ewa Bankowska we searched for what it was that still mattered in theatre: the final applause. Teatro was a recursive piece, “theatre inside the theatre inside the theatre”, like Russian dolls. The theatre projected on stage was Teatro Solis, a theatre from Montevideo which we portrayed on a research trip to South America. NATURE was calling us-- we were attracted to the wild Amazon, the rainforest.

NATURE is our latest work to date. Indigenous people from the rainforest of South America explained to us how they deal with natural resources and about the importance and significance of dance and ritual. Following their advice, back in Vienna we founded the Federal Ministry of Movement Affairs (Bundesministerium für Bewegungs-angelegenheiten), in collaboration with the Austrian government.

The Ministry of Movement Affairs is the first one of its kind in Europe and fosters movement as a means for expanding social consciousness, exploring the possibility of using dance as a socio-political tool.

In the past 7 years we have given many small performances that would be too long to list here. We also changed a lot and the work developed in unpredictable directions. Now we feel the desire to change the way we work and live in a more sustainable way, but that’s another story ...

Amanda Piña, September 2012



performance works:



„There is a tribe known as the ethnographic Filmmakers, who believe they are invisible. (...) “Outsiders know little of them, for their homes are hidden in the partially uncharted rainforest of the documentary. Like other documentarians they survive by hunting and gathering information”.  
— Eliot Weinberger, The Camera People

“Nature is an attempt to deconstruct the absurdity of an ostensibly ‚objective‘ representation of nature and the inherent power structures that exist between human culture and nature itself. For the duration of the performance these are subverted and even reversed. The piece incorporates the movements of birds, pop songs, and citations of well-known choreographies of modern dance. Against this backdrop, the separation between culture and nature is instantly suspended”.  
— Silvia Kargl, Kurier, 28. April 2012

„A temporary, but necessary return to animism could deconstruct the ontological tradition of modernity which separates subject from object, nature from culture, man from animal, the animate from the inanimate, matter from soul, symbol from thing, individual from collective. These dualisms are the reason for the majority of the political, ecological, scientific or aesthetic problems of our time.”  
— Felix Guattari. HKW Booklet.

Nature

Fiction Documentary Performance  
Duration 60 min.  
Premiered in Brut im Künstlerhaus  
Vienna 2012

**With this new work, nadaproductions explores the relationship between humans and nature as it is represented in the arts and the media. To this end, they refer especially to the genre of documentary films and the apparent objectivity of the documentary gaze. The performers interview experts of nature, also called Indigenous People, asking them for advice on how to deal with the current economic, political and environmental crisis. These experts live in partial isolation from the Western world deep in the Amazonian Rainforest where they don't produce waste, don't use currencies and don't have the problem of overproduction. They live in a sustainable way, mostly within small communities. Indigeneity nowadays transcends the romantic, undefined desire of Western Culture for all that it lacks, for a return to nature and simplicity. The concept of indigeneity is used to engage with urgent social, philosophical, cultural and environmental issues. It is used to negotiate trans-local powerstructures and to create trans-indigenous discourse.**



**Nature deals with post-colonial power structures and the toolbox used by nadaproductions includes elements ranging from re-enactments of ethnic dances to pop songs, to modern dance classics in an effort to create a discourse that flows from poetry to documentary and finishes with the founding of an Austrian Ministry of Movement Affairs, in short, Bmfb.**

a performance by nadaproductio  
**Amanda Piña** and **Daniel Zimmermann**

in collaboration with  
**Valerie Oberleithner, Raphael Michon**

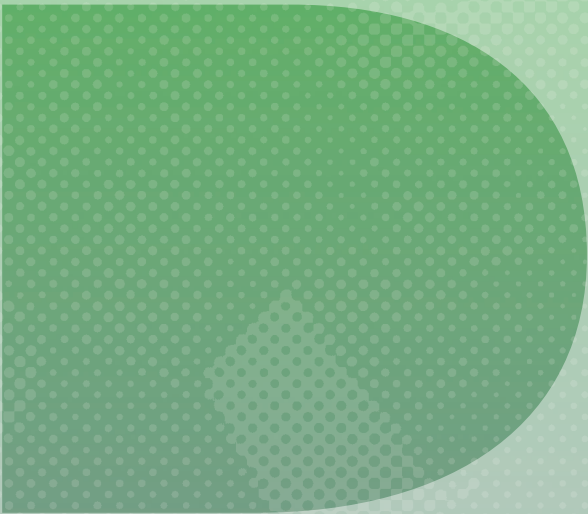
Film edition  
**Magdalena Schlesinger**

Set  
**Diego Rojas, Itay Dekel**

Costumes **Diego Rojas**  
Sound **Christian Dergarabedian**  
Historical expertise **Nicole Haitzinger**  
Light Design **Martin Schwab**  
Production Manager **Angela Vadori**  
Print Media Design **Thomas Rhyner**  
Photography **Angela Bedekovic**  
Video Documentation **Zoltan Molnar**



performance works:







#### Österreichisches Bundesministerium für Bewegungsangelegenheiten BmfB

Inspired by the research called “Socialmovement” and the interviews with indigenous people in South America done for the performance “nature”. Following the advice of one of the interviewees from the Awajún tribe in the Amazonian Rainforest, nadaproductions saw the need for founding an Austrian Ministry that would deal exclusively with movement affairs. After a period of intense lobby work within the governmental structures of Austrian administration, nadaproduct-ions international, in cooperation with the government of Austria, founded the first Ministry of Movement Affairs (BmfB) in world history.

The BmfB is the youngest ministry in Austria and so far the only one of its kind in the world. The ministry has existed in its current form since June 8th, 2009. Its responsibilities extend from funding, cultivating and upholding all forms of free movement of bodies in space to founding initiatives concerning the re-distribution and transformation of codified behavioural movement patterns in the social field. The core task of the BmfB is to foster the potential of movement as a means for expanding consciousness.

#### Public Activities of the BmfB:

**Presentation of the BmfB Dance Anthem**  
First presented at the opening of the Austrian Pavilion Gschwandtner. Choreographic Platform Austria 2012. Duration 30 min.

A presentation of the background of the Austrian Ministry of Movement Affairs BmfB, and its departments, presenting for the first time to the public the danced anthem that celebrates its existence. Created and danced in collaboration with Ewa Bankowska and Meinhard Rauchensteiner, adviser for Science, Art and Culture of the President of the Republic of Austria.

2 performers, travelling with a technician.

a performance by nadaproduct-ions  
**Amanda Piña** and **Daniel Zimmermann**  
in collaboration with  
**Ewa Bankowska**  
**Meinhard Rauchensteiner**



#### “Go talk to your government”

Documentary Film  
Duration 11 min.  
Premiered at the International Short Film Festival Winterthur 2012

**A short film about the foundation of the Austrian Ministry of Movement Affairs (BmfB).**

Inspired by interviews with the indigenous peoples of South America and at the advice of several members of the Awajún tribe, nadaproduct-ions international saw the necessity to initiate a ministry in Austria which is dedicated exclusively to movement affairs. After an intensive effort in advocating the idea, nadaproduct-ions international, in cooperation with the Austrian government, finally founded the first, and so far only, Ministry for Movement Affairs in world history. The ministry has existed in its current structure since June 8th, 2009. It is responsible for support, caretaking and preservation of the free movement of bodies in space, as well as for initiatives towards the transformation of codified movement patterns in society. The main task of the BmfB is advancing the potential of physical movement to expand consciousness.

Direction and Screenplay  
**Amanda Piña**  
**Daniel Zimmermann**  
in collaboration with  
**Meinhard Rauchensteiner**

Camera **Andreas Kreimaier, Daniel Zimmermann, Amanda Piña**  
Edition **Daniel Zimmermann**  
Music **Christian Dergarabedian**  
Sound Design **Daniel Fritz**  
Color Correction **Andi Winter**  
Subtitles **Magdalena Schlesinger**  
Production Management **Angela Vadori**

Guests **Wahiné Tobua, Amhe Ebú, Julian Ukuncham Yampis, Mag. Meinhard Rauchensteiner, Dr. Heinz Fischer, Peter Pakesch, Armin Engl, Heinz Hufnagl, Walter Heun, Franz Alexejew, Jürgen Weishäupl, Dir. Mag. Alexander Götz, Dr. Sabine Haag, Sigrid Gareis, Dr. Christian Brandstätter**

Production:  
**nadaproduct-ions (AT) & dz-productions (CH)**

Filmed and produced in the Austrian presidential palace, the Hofburg, in co- production with Tanz Quartier Wien

[www.bmfb.at](http://www.bmfb.at)





### The Dance of Grass

Ethno Political Dance Tutorial  
Duration 30 min.

First presented in the unplugged performance festival, Up to Nature, curated by brut Wien and Wiener Festwochen. June 2012.

**„The Dance of Grass“ proposes a way of dancing that is closer to political activism than to a leisure activity, resisting the incrementing commodification and mediatization of life. It was first practised by the Karaja people in Mato Grosso, Brazil. Implemented as a way of interrupting the production of food or tools; It has a regulating function in the Karaja society. Abstracted from its traditional context and imported into Western Central Europe, “The Dance of Grass” can be used as a method of peaceful resistance to the official idea of “progress”. This “progress” means a continuous increment in the amount and speed of the activities of production and consumption causing an obvious impact on the environment.**

„This dance, when practised correctly, could create a major change in the capitalist system of production“.  
— José Mujica,  
President of Uruguay.

1 performer, travelling with a technician.

**The Dance of Grass was researched and introduced in Europe with the support of the city of Vienna and the Ministry of Education, Art and Culture. In co-production with brut Wien and developed at nadaLokal.at for the Up to Nature Festival.**

a performance by nadaproductions  
**Amanda Piña** and **Daniel Zimmermann**

in collaboration with  
**Adriana Cubides, Raphael Michon**



### Politische Masse

Sculptural Performance created for Tanznacht 2010, Hotel Imperial, Vienna in coproduction with Brut Wien.

**A big mass of clay is displayed on a table before the political elections in Vienna, Landtags- und Gemeinderatswahl in Wien 2010.**

**The audience is confronted with posters of the eligible politicians and political parties and is invited to express the emerging emotions on the mass, each poster is accompanied with music. The result is a social sculpture made by the emotions of the audience reflecting the political landscape of the city of Vienna.**

Performance, idea and realization  
nadaproductions  
**Amanda Piña** and **Daniel Zimmermann**

Live Music  
**Christian Dergarabedian**

Production Management  
**Katharina Bernard**



performance works:



TEATRO

Text-based Theatre Performance  
Duration 60 min.  
Premiered in brut Vienna in 2011

Even the curtain has its entrance. While Jerome Bel had been working on representation and signs, Piña and Zimmermann transform their performance into a pleasure garden of permanently shape-shifting allegories“.(...)“Teatro certainly has what it takes to become a hit.”  
— Der Standard

**“I am the theatre. I’m old and not as sexy anymore. I am a poor theatre, 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 visit.”**

**TEATRO is a text-based performance about representation inspired by the foundational myth of theatre, the story of a man called Thespis who stood out of the Greek choir that used to speak in third person to say „I am the warrior who fought the battle etc., etc.“, speaking for the first time in first person, thus expanding the possibilities of theatrical representation.**

**In TEATRO, four performers from different countries and various artistic disciplines disintegrate the notion of theatre. They appropriate the individual components of the surrounding space with cleverly conceived allegories and make visible the conventions and the banalities behind the concepts that are so carelessly used on stage.**

**Thus, in TEATRO the “darkness before the piece” meets with the “light situation” and the “performer” on the “dance floor” who quickly wraps himself in a black curtain in order to claim: “I am the theatre and I know what you want: catharsis!”**

4 performers, travelling with a technician and a musician.

Concept nadaproducts  
**Amanda Piña** and **Daniel Zimmermann**

Direction  
**Amanda Piña**  
Dramaturgy and Staging  
**Daniel Zimmermann**

Choreography 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 **Elisabeth Drucker, Angela Vadori**  
Graphic Design and Photography  
**Thomas Rhyner**



performance works:



„(...) material action is painting that has spread beyond the picture surface. The human body, a laid table or a room becomes the picture surface.(...) material action promises the direct pleasures of the table. Material action satiates.“  
— Otto Mühl, ‘Material Action Manifesto’

Neuer Wiener Bioaktionismus

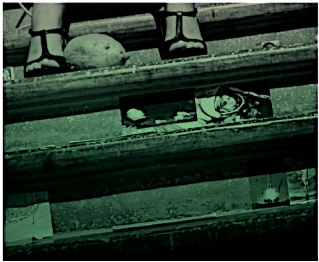
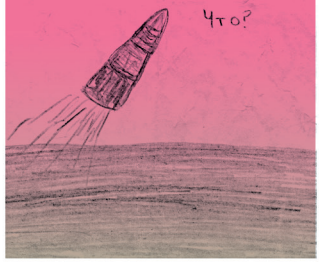
Action Painting  
Duration 45 min.  
Premiered in ImpulsTanz Festival 2011

**The New Viennese Organic Actionism is a performance practice whose by-products are large format action paintings that document every movement and thought that constitute the performance. Referring to the Viennese Actionist Group of the 60s and 70s it subtly hints to the paradigm change society is undergoing. Instead of the ritualistic actions, designed mainly by male artists to provoke and question religion as well as state and that caused scandals and the repeated imprisonment of the artists, this new form of actionism is a very delicate, female and at the same time a visceral version carried out with 100% organic, vegan materials. The performance remains a critique to capitalist society reclaiming enjoyment as a bodily experience.**

**In this appropriation, Hermann Nitsch’s meat and blood is replaced by fruit and vegetables. The traces of red beet juice left on the canvas by the female bodies are reminiscent of Yves Klein’s events featuring his specific blue. NEW VIENNESE ORGANIC ACTIONISM is a visually stunning spectacle on a baroque scale and simultaneously a biting social commentary about our vegetarian, vegan and of-course-everything-is-organic times. Between the desire for individual and social disbandment, catharsis and sensual enjoyment, completely submitted to the material, Piña and Chowaniec lead through this vegan, mystical event.**

Concept and Execution  
**Amanda Piña, Magdalena Chowaniec, Daniel Zimmermann**  
Sounds **Christian Dergarabedian**





### Letters of Friendship

Documentary Theatre  
Duration 45 min.  
Premiered in The Moscow Dance Agency  
TsEKH Russia in 2011

At the beginning of the 70s there was a program in Soviet schools called “Letters of Friendship”. The idea was to promote friendship and peace between children from socialist countries. School teachers would give out addresses in the class and encourage children to write letters to unknown pen pals. The letters were written in language classes as part of the foreign language studies. Amanda Piña and Andrei Andrianov created this documentary piece based on the letters of such an exchange kept by a Chilean child called Juan Ramos, who had a correspondence with a Russian boy called Ivan Kamarov in the early 70s.

From 1970 to 1973 Chile was a socialist country.

When the letters were written Juan and Ivan were 11 and 12 years old.

“The letters deliver a childlike glimpse of the surroundings world at a time of strong political dialectics. The piece shows how propaganda infiltrates children’s minds, producing surreal fantasies and how sometimes naivety happens to be more lucid than reason”.  
— A.Piña

Letters of Friendship is a documentary theatre performance created by Andrei Andrianov and Amanda Piña in the context of “Music here, Music there”, an EU funded project on exchange between Russian and Austrian based artists.

The Radio piece “Letters of Friendship” commissioned for Kunstradio by Elisabeth Zimmerman was created by Amanda Piña and Martin Leitner.

By and with  
**Amanda Piña** and **Andrej Andrianov**

Radio Play by  
**Amanda Piña** and **Martin Leitner**



### Socialmovement

**Socialmovement** was a lengthy research project that included a performance sketch in TQW Halle G in 2009, a workshop about peaceful resistance for students during the Viennese uprising “Uni Brennt” in 2010 in Audimax University of Vienna, a research project during ImpulsTanz Festival about group agency and a sketch in TQW Studios in 2010 about dance, body and economy.

The different showings of Socialmovement questioned the relationship between individual and collective art and politics and drifted from political gestures to economic terminology and the place of the individual’s body within capitalist society.

As a result of the research for Socialmovement, nadaproductions presented the performance ‘IT, enjoyment, consumption and waste’ in TQW Halle G in Autum 2010.

### Socialmovement Theatre down!

Performance Sketch presented in 2009 in TQW Halle G  
Duration 45 min.

The performance focused on the physicality of political demonstrations. It explored how bodies organize inside a group and which kinds of movements, gestures and actions arise in the body of the individual within a mass of people demonstrating. The performance also explored the relationship between personal and collective memory related to political history and how this relation differs from culture to culture. The performance included audience participation and the creation of moving “social sculptures”.

Concept nadaproductions  
**Amanda Piña** and **Daniel Zimmermann**

Direction **Amanda Piña**

Dramaturgy and Staging  
**Daniel Zimmermann**

Performance **Ewa Bankowska, Laia Fabre, Rotraud Kern, Sigfried Kern, Amanda Piña, Dominique Richards, Daniel Zimmermann, Joy Prutscher**  
Technical Support **Alex Wanko, Michel Villa Lobos**  
Music **Earzumba**  
Production Management **Elisabeth Hirner**



performance works:



„...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 research entitled social-movement. 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, October 25, 2010

**IT**  
**consumption, enjoyment and waste**

Action Dance Performance  
Duration 45 min.  
Premiered in Halle G Tanz Quartier  
Vienna in 2010

**The performance IT deals with physicalities of enjoyment. The audience exchanges its ticket for material that they will bring into the theatre. Coal bags, wood, oil. The performers organize and sort the material which becomes the stage set, the theatre becomes a storage area. The material starts to express first by itself, the performers pull invisible strings and animate coal bags that open, oil barrels tumble down. As a second instance the performers interact with the material and 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 visual poem about the society of consumption and the environmental crisis it produces.**

5 performers travelling with a technician.

Concept nadaproductions  
**Amanda Piña** and **Daniel Zimmermann**

Direction **Amanda Piña**

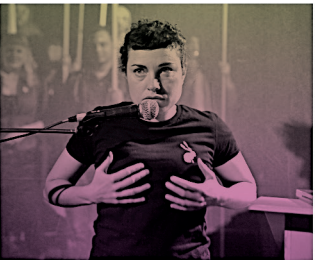
Dramaturgical Advice  
**Daniel Zimmermann**

Dance and Performance  
**Ewa Bankowska, Dominique Richards, Adriana Cubides, Thomas Kasebacher, Amanda Piña, Daniel Zimmermann**  
Light Design and On the Board  
**Victor Manzano Duran**

Production Manager **Katharina Bernard**  
Music **Earzumba a.k.a. Christian Dergarabedian**  
Video Documentation **Dominique Gromes**  
Photography **Angela Bedekovic**



performance works:



„Them“ is for the Teens  
what the early works of  
Superamas were for the  
Eighties, and for the Nineties,  
the impossible couple Meg  
Stuart and Jerome Bel.  
And nothing less. Thought  
through to the most minute  
detail, persuasive in the  
quality of the performers as  
in its dramatic execution and  
the integrity of the concept,  
„Them“ is groundbreaking,  
a pivotal moment of a  
young, contemporary, and  
sociocritical choreography.  
— Helmut Ploebst,  
„Ausreibung der  
Peinlichkeit“ corpus,  
Internet Magazin für Tanz,  
Choreografie, Performance,  
2009

**THEM**

Performance for two audience groups  
facing each other  
Duration 60 min.  
Premiered in Sophiensaele Berlin in 2009

**THEM is constructed as an open score  
with spaces for the ‚real‘ and the actual  
to emerge. On two tribunes, two  
audience groups face each other and in  
this space two plays happen at the  
same time. There is no ‚stage‘ in this  
performance but a small space between  
THEM. All spectators simultaneously  
watch and are being watched, they are  
inadvertently being instructed by the  
performers who position themselves in  
a place of risk as an ‚informed‘  
audience, leading the real audience  
into action in a subtle way.**

**Without being under the pressure of  
having to act or initiating something, the  
audience itself is used as medium and  
its active role becomes the issue. THEM  
is inscribed in the tradition of  
the happenings of the 60s and 70s and  
proposes non-hierarchical instruction  
modes leading towards an active  
involvement of the audience in the  
performance. A sociological study that  
explores the limits of our relation  
with the other.**

4 performers travelling with a  
technician.

Concept nadaproductions  
**Amanda Piña** and **Daniel Zimmermann**

Direction **Amanda Piña**  
Dramaturgy and Staging  
**Daniel Zimmermann**

Performers **Ewa Bankowska, Laia Fabre,  
Thomas Kasebacher, Markus Frietsch,  
Amanda Piña, Daniel Zimmermann**  
Music **Christian Dergarabedian,**  
**Ima Sumac**  
Light **Markus Frietsch**  
Dramaturgical advice **Markus Dross**  
Production Management **Elisabeth Hirner**

Text **Thomas Kasebacher** and  
**Amanda Piña**  
Feedback **Wolfgang Haas, Axel  
Fussi, Nicole Beutler**



performance works:



“The couple is obviously good at defying logic and at rendering visible hidden claims; the cooperation between choreographer and visual artist turns out to be a recipe for success”.  
— Helmut Ploebst, Der Standard, 2008

WE

Live Film Animation Performance  
Duration 45 min.  
Premiered in Image Tanz Festival Brut in 2008

**WE is a choreography of possible thoughts the spectator may have while sitting inside the theatre watching a performance. The piece is a live film performance that reveals the conventions of theatre in a humorous and elegant way. In WE there are no performers, the protagonists are the thought processes of the audience members. During the performance the audience thinks in comic bubbles that dance over their heads and each spectator slips into the thoughts of a fictional character: a critic, an enthusiast, a dancer, a programmer, a French philosopher among many others.**

Without pushing the audience into participation, the role of the spectator is thematized and becomes protagonistic by enabling each one to observe himself/herself in the act of watching and thinking. The relation that is created in this way to one's own image and the way one presents oneself in public is not uncomfortable yet has a hint of challenge. WE enables what was hidden to become obvious, collective laughter starts and WE have the chance to see ourselves and others in a new light.

There are two versions of WE:  
- large, for a big audience and  
- small, for an audience of 26 to 30 people.

2 performers travelling with a technician.

Concept, Direction, Dramaturgy and Text  
**Amanda Piña** and **Daniel Zimmermann**

Music **Christian Dergarabedian** and **los amigos invisibles**  
Light **Markus Frietsch**  
Literary Advice **Axel Fussi**  
Production Management **Elisabeth Himer**  
Technical Advice **Marcos Rondon**

Created with the support of residency at Danskias, Saskia Holbling





## You

Duration 30 min.  
Premiered in TQW studios 2007

**How to address the unaddressable? Where do “You” start and where do “I” end? The piece is constructed as an ode to the abstract „Other“, and the existing limitations of communication. In the case of the performance “YOU”, this other is a mobile entity which glides from being the other performer, to a plant, an object and the architecture.**

You is the indexical, the ‘it’ we can point out with our index finger, outside the body but also always contained in the perception of the body itself.

“The performers play with the potential absurdity of interpersonal communication and the emotions resulting from that crush of subjectivities: love, rejection, (in minor or major degrees) and of course indifference-- the result is poetical, abstract and full of humour.

Concept **Amanda Piña**  
Video Editing **Ewa Bankowska**  
Performance **Amanda Piña** and **Ewa Bankowska** and **Andrea Maurer**.  
Interviewee **Robert Trappl**

## Self

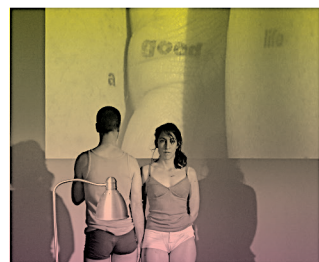
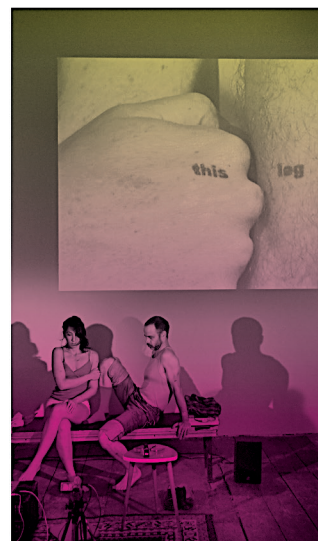
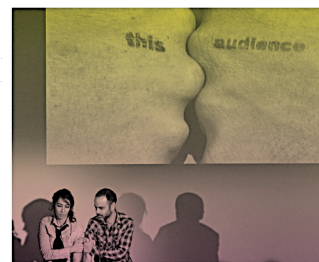
A lecture performance about the Idea of the “I”.  
Duration 30 min.  
Premiered in Image Tanz Festival 2006

“The very young Chilean choreographer Amanda Piña is the author of a very uplifting duet around the question of self representation. The piece is literary carried by a just distance and a detached attitude towards the subject dealt with. One of the best discoveries of the festival.

— Florent Delval for Mouvement.net, 2007

**The Self is a biological, psychological and philosophical question that since the beginnings of humanity, generations of artists and scientists have tried to answer. Far from claiming to be a theoretical analysis of the issue, this lecture performance is a sensitive and humorous research into the relationship with one’s personal (and artistic) identity. Thought processes and physical experiences are displayed, practiced and enacted in a very personal and unspectacular way. With a very particular sense of humour of the „self“, Amanda Piña and Ewa Bankowska uncover the absurdity of a self that reflects itself. Turbo residency.**

Concept **Amanda Piña**  
Performance and Film **Amanda Piña** and **Ewa Bankowska**  
Film Edition **Ewa Bankowska**  
Interviewees **Axel Fussi** and passers by of the city of Vienna  
Dramaturgy, Stage Design and Prints **Daniel Zimmermann**



## Koerpersprache

Duration 25 min  
created in Brooklyn dance space,  
New York City in 2009 and presented  
in Wuk, Vienna 2010

**Body parts of the performers are named. Words imprinted on the skin. They are reminiscent of tattoos or racially discriminatory uses. Word connections are created through approximation of body parts. Changes in the constellation of the bodies create literary connections. The building of the text influences the sequence of movement; dramaturgy influences rhetoric and the other way around.**

**A connection is created between word and movement. Body language. The body of the performer is the surface. Movement creates literary sense, made visible by the projection on the wall but at the same time the written word is a subtitle to the movement of the performer.**

Idea, Concept and Performers  
**Amanda Piña** and **Daniel Zimmermann**

Literary Advice **Joaquim Pujol**  
Music **Christian Dergarabedian**  
Light **Markus Frietsch**  
Production Manager **Elisabeth Himer**



Participative Experiments:



The Spectator

Duration: 25 min.  
Premiered in Tanznacht 2009

**The Spectator is here today, he sits silently in the dark and waits. His face is green, he longs for freedom and food. The Spectator feels the warmth and recognizes the subtlest of sounds. He vibrates in a frequency of 16 Kilohertz.**

In „The Spectator“ the audience participates in a dance dedicated and performed for one single and unknown spectator, whose identity remains a mystery till the end of the performance. The Dance that the audience performs for the “spectator” will make sense only later when his identity is revealed. What Piña and Zimmermann create is a dancing grass field made of audience members moving their arms and heads at the same time, all lighted in green. Some members of the audience collaborate in creating the soundtrack for the performance when instructed to make music with bottles partially filled with water.

**At the end of the performance the audience discovers that the dance they just performed is dedicated to an insect, namely a grasshopper, a small spectator who is sitting in the audience tribune behind the curtain that separates stage from spectators, lit with a tiny spot light.**

Piña and Zimmermann interview the spectator with a camera and microphone trying to grasp his opinion from his body posture and “gestures”. It is a criticism of the passivity of the society of spectacle that offers a reflection on the role of the performer as well as how and for whom he/she can deliver his/her artistic work; an attempt to leave humanism behind and to create art that can be appreciated by other living beings.

Concept, Direction and Dramaturgy  
**Amanda Piña** and **Daniel Zimmermann**  
Sound **Christian Dergarabedian (Earzumba)**

Participative Experiments:



The dinner:

Duration 90 min.  
Created for the opening of Lokal- int in Biel/ Bienne (CH) and Szene Salzburg (AT) 2006

**Each guest receives a paper with 2 written instructions; these instructions are part of an imaginary choreography previously created for them by the hosts. The instructions are based on normal actions that can happen during the meal like eating, drinking, the use of the napkins, cutlery, opening a bottle of wine, using salt or pepper, etc. This score is simple, and easy to follow, (nothing that a non-performer couldn't do). The choreography and dramaturgy unfold in real time (no rehearsal) through the previous selection of the „cues“ and the connections between the given actions generated by the instructions. The instructions for movement that a guest may get are “cued” to the ones of another guest or to one of the actions described before. The dramaturgy of the score brings forth unexpected and often humorous situations.**

The dinner guests discover the choreography while they eat together, drink, chat or laugh.

Idea, Concept and Choreography  
**Amanda Piña** and **Daniel Zimmermann**  
Sound **Christian Dergarabedian (Earzumba)**  
Production Manager **Elisabeth Hirner**





## Participative Experiments:

### Body work and freedom

Duration 30 min.  
Tanzquartier Studios, 2006

**Upon the question of „What do you do before you go on stage?“, nadaproductions interviewed and filmed 11 dancers and choreographers of the Viennese scene explaining how they warm up to get ready for dancing. The result was a live video performance projected on the roof to be watched by an audience that lies on the floor in constructive rest position. This performance is a body work tutorial aiming for the participants to free their bodies and get ready for dancing.**

Video, Editing and Performance  
**Amanda Piña** and **Daniel Zimmermann**  
with **Anne Juren, Sabile Rasiti, Georg Blaschke, Sascha Krausneker, Eva Bankowska, Stephanie Cumming, Angie Müller, Radek Hewelt.**

## Participative Experiments:

### Jet Lag

Live Film Performance in the public space  
Duration 10 min.  
Created for the Festival Danza al Borde,  
Valparaiso Chile 2005

**“A mixture of video and body installation. (...)The daily routine of using public transportation was highlighted into a unique experience that won’t happen again, a site specific spatial gesture” — New York Arts Magazine, February 2005.**

The city of Valparaiso is well known for its stairs, funiculars and especially for its geography, as many hills compose the potent landscape of the port. Jet lag was first presented in the interior of one of the longest funiculars of the port in the Artilleria hill.

The performance lasted only 3 minutes, during which the whole trip of the artists from the port of Basel in Switzerland till the port of Valparaiso is compressed.

The daily users of the funicular are confronted with a unique experience that won’t be repeated.

Two other versions of this work were shown in Space Libre Artspace Biel Switzerland, TQW Studios.

Video, Edit and Dance  
**Amanda Piña** and **Daniel Zimmermann**  
Funded by **Danza al Borde Festival Valparaiso Chile.**





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