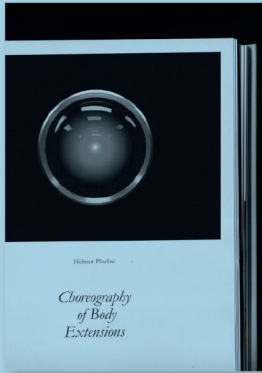


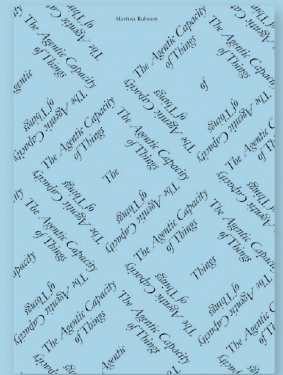
SCORES N°6
no/things



Helmut Ploebst
p. 48



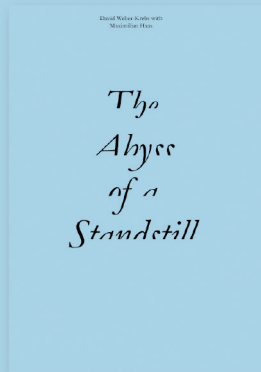
Boyan Manchev
p. 14



Martina Ruhsam
p. 88



Peter Stamer
p. 6



David Weber-Krebs with
Maximilian Haas
p. 58



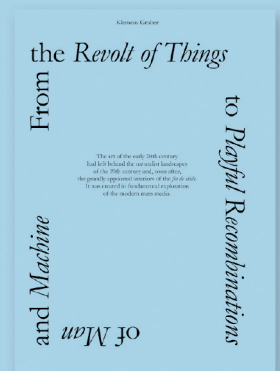
Krassimira Kruschkova
p. 124



Alain Franco
p. 76



Astrid Peterle
p. 66



Klemens Gruber
p. 90

SCORES N°6
no/things

SCORES N° 6
no/things

- | | |
|---|---|
| p. 6—13
Peter Stamer
For Your Eyes Only | p. 86—89
Micha Purucker
Organic Display |
| p. 14—25
Boyan Manchev
What do the things want? | p. 90—97
Klemens Gruber
From the Revolt of Things to Playful
Recombinations of Man and Machine |
| p. 26—39
Marie-Luise Angerer
Relationalities | p. 98—103
Luke Baio & Dominik Grünbühel
Ohne Nix |
| p. 40—47
Nikolaus Gansterer & Erin Manning
Translectures or how to
interpret one
reality through another? | p. 104—113
Martina Ruhsam
The Agentic Capacity of Things |
| p. 48—57
Helmut Ploebst
Choreography of Body Extensions | p. 114—123
Clément Layes / PUBLIC IN PRIVATE
TITLE |
| p. 58—65
David Weber-Krebs with
Maximilian Haas
The Abyss of a Standstill | p. 124—131
Krassimira Kruschkova
When we speak of all these things...
Nietzsche on Stage |
| p. 66—75
Astrid Peterle
Spaces of Intensity. Jeftha van Dinther's
Synaesthetic Performances | p. 132
All involved |
| p. 76—85
Alain Franco
Sketching Stage Societies. Perspectives on
Performance Art and Work | p. 135
Imprint |

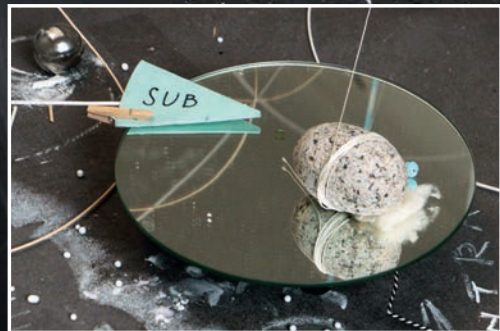
Nikolaus Gansterer & Erin Manning

TRANSLECTURES

*or how to interpret
one reality
through another?*

Nikolaus Gansterer's lecture performance *Thinking Matters Other Others: A Translecture* was presented on 28 November 2014 at the Tanzquartier Wien as part of SCORES No 9: *no/things*.

If choreography is the essential inscription of movements in time and space how can we draw maps, diagrams and scores of these forces that make matter move between inner and outer realities? What language, alphabet and sign system do we have to invent in order to articulate these elusive and vibrant interspaces?

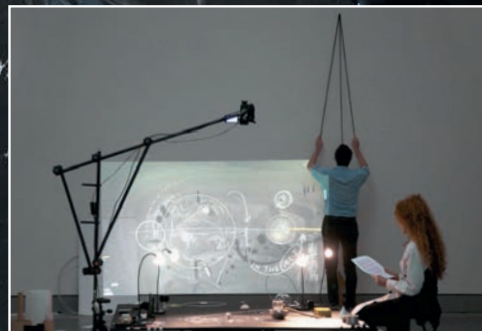
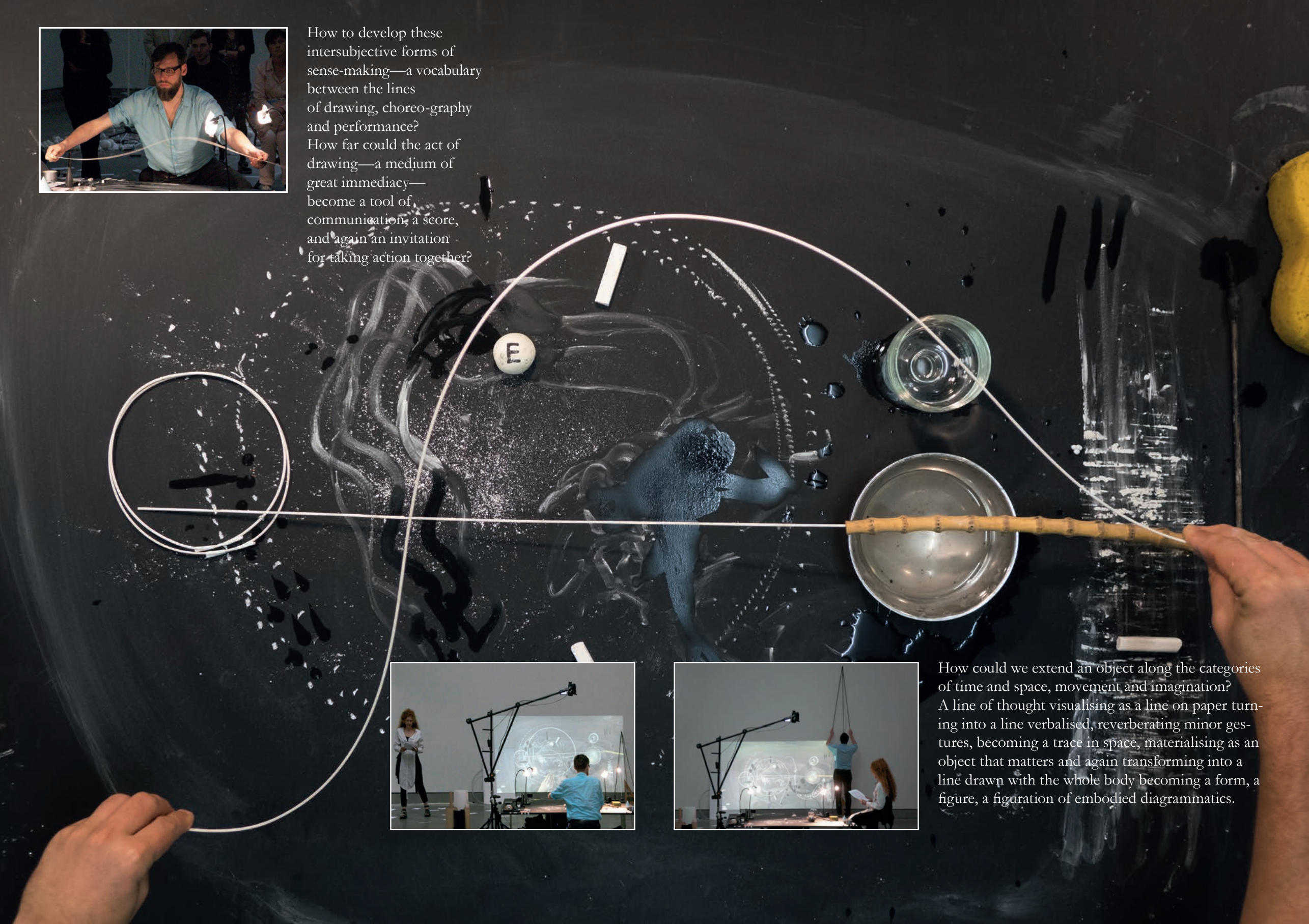


Translectures are performative translations. They are invitations to transform one reality into another to co-create a mutual *translationscape*—an autopoietic ecology.



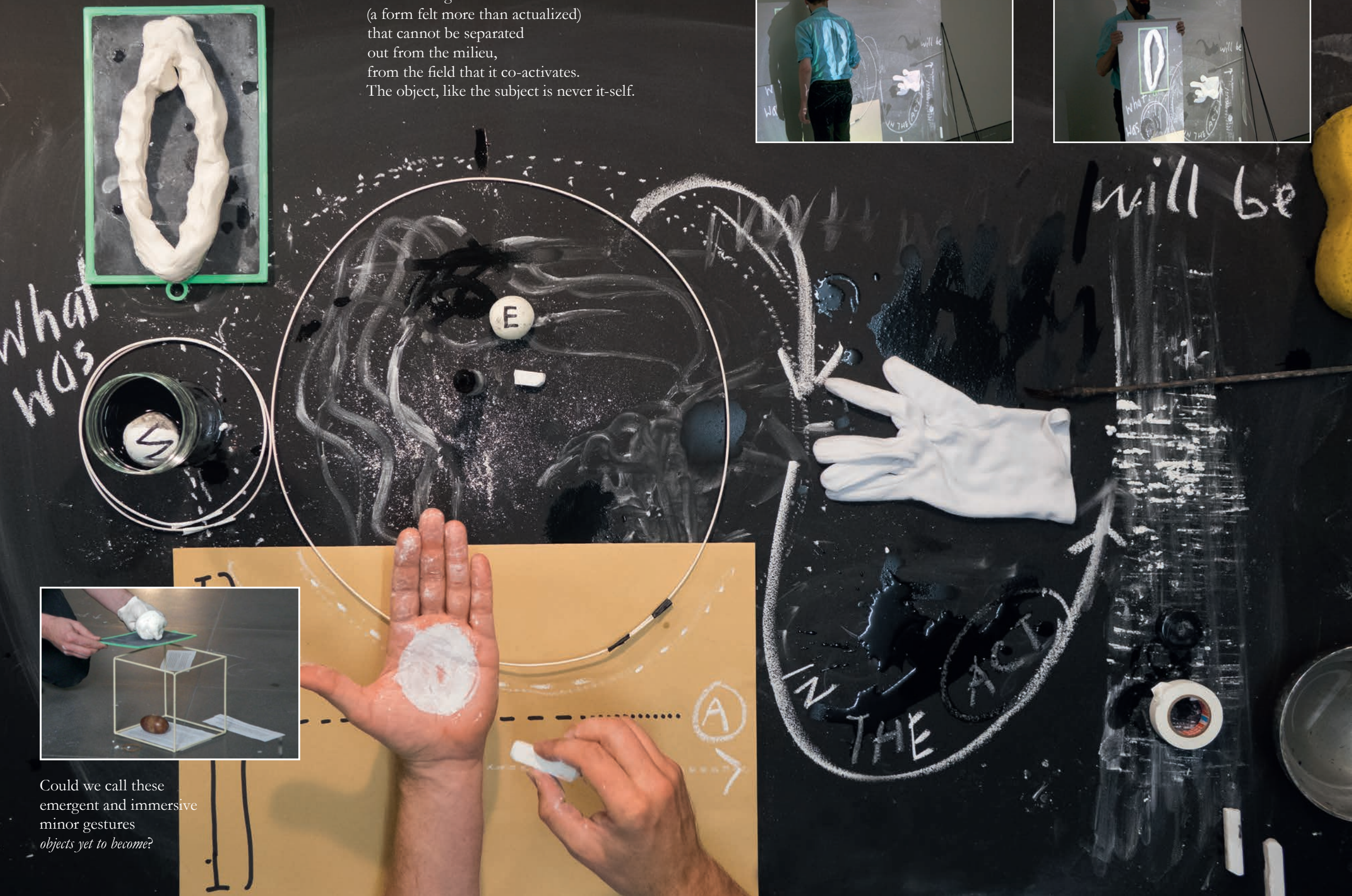
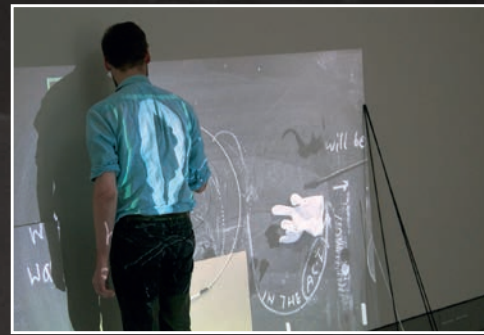


How to develop these intersubjective forms of sense-making—a vocabulary between the lines of drawing, choreo-graphy and performance? How far could the act of drawing—a medium of great immediacy—become a tool of communication, a score, and again an invitation for taking action together?



How could we extend an object along the categories of time and space, movement and imagination? A line of thought visualising as a line on paper turning into a line verbalised, reverberating minor gestures, becoming a trace in space, materialising as an object that matters and again transforming into a line drawn with the whole body becoming a form, a figure, a figuration of embodied diagrammatics.

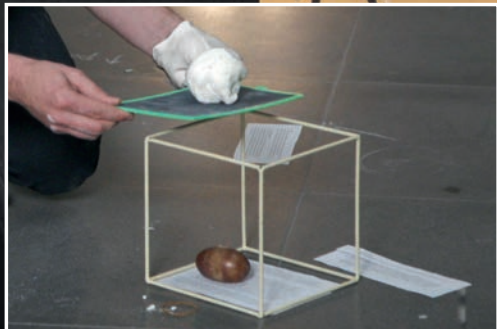
The object is the abeyance
— the feeling-form
(a form felt more than actualized)
that cannot be separated
out from the milieu,
from the field that it co-activates.
The object, like the subject is never it-self.



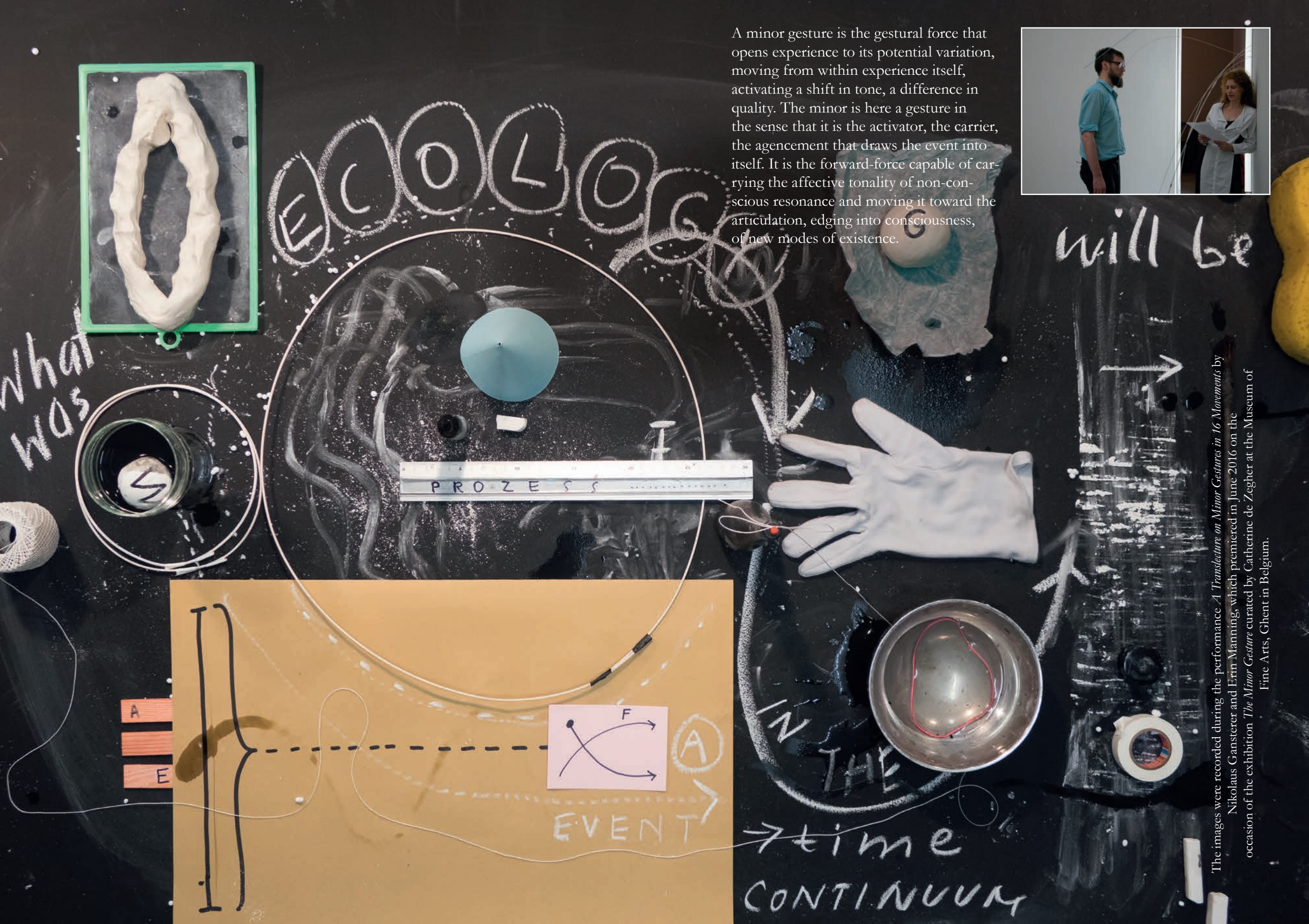
What was

will be

IN THE ACT



Could we call these
emergent and immersive
minor gestures
objects yet to become?



A minor gesture is the gestural force that opens experience to its potential variation, moving from within experience itself, activating a shift in tone, a difference in quality. The minor is here a gesture in the sense that it is the activator, the carrier, the agencement that draws the event into itself. It is the forward-force capable of carrying the affective tonality of non-conscious resonance and moving it toward the articulation, edging into consciousness, of new modes of existence.



The images were recorded during the performance *A Transcure on Minor Gestures in 16 Movements* by Nikolaus Gansterer and Erin Manning, which premiered in June 2016 on the occasion of the exhibition *The Minor Gesture* curated by Catherine de Zegher at the Museum of Fine Arts, Ghent in Belgium.

MARIE-LUISE ANGERER is professor and chair of media studies at the Institute for Arts and Media, University of Potsdam. The focus of her research is on media technology, affect and neuroscientific reformulations of desire and sexuality. Her most recent publications include *Desire After Affect* (2014), *Choreography, Media, Gender* (with Yvonne Hardt and Anna-Carolin Weber, 2013), edition of *Timing of Affect* (with Michaela Ott and Bernd Bösel, 2014).

LUKE BAILO trained at the Northern School of Contemporary Dance and London Contemporary Dance School. From 2001-2006 he was a member of Richard Alston Dance Company. In 2007 he moved to Vienna to collaborate with Dominik Grünbühel. Alongside his work with Dominik he has been a member of Liquid Loft/Chris Harring since 2007, and worked as a freelance dancer for many others including guest performances at Stadt Theater Klagenfurt and Semper Oper Dresden. His additional interest in scenography has also been used not only for his own productions with Dominik but also he has created scenography for Alexander Gottfarb, Radek Hewelt, Bankett, Charlotta Ruth & Clélia Colonna.

GABRIELLE CRAM is a cultural worker based in Vienna, whereby the engagement in transdisciplinary fields and practices of translation—between genres, spaces, loca-

tions—takes an important role in her work. Her practice is marked by diverse forms of mediation such as the creation of spaces for negotiation and contact zones for still open processes. Currently she is working as dramaturge at Tanzquartier Vienna and before freelance as a translator and artist as well as a curator a.o. for performance and performatic expression at donaufestival Krems. Her research focuses on the field of unlearning in the context of de-colonial practices, narrative hacking and transculturality. She studied a combination of romanistics, art history as well as theatre, film and media studies at University Vienna and conceptual art and cultural studies at Academy of Fine Arts Vienna.

ALAIN FRANCO was born in Antwerp. He studied piano and music theory in Belgium, Tel-Aviv and Paris. As pianist and conductor he collaborated with leading ensembles in Europe, e.g. ictus ensemble, Liege philharmonic orchestra and opera orchestras in Lyon and Brussels. He developed an original reflection on representation and performance, which lead to collaborations with performers, choreographers and theater directors such as Anne Teresa De Keersmaeker, Meg Stuart, Thomas Plischke, Jan Lauwers, Daniel Linehan, Karim Bel Kacem or Romeo Castellucci. He is currently lecturing and curating at P.A.R.T.S. (Brussels) and works as performer and

music-dramaturge on several stage and choreographic projects. He lives in Brussels and Berlin.

NIKOLAUS GANSTERER is an artist and performer and deeply interested in the links between drawing, thinking and action unfolding their immanent structures of interconnectedness. He is co-founder of the »Institute for Transacoustic Research« and the sound collective »The Vegetable Orchestra«. He is guest professor at the University of Applied Arts in Vienna, Austria, and leading key researcher of the interdisciplinary artistic research project »Choreographic Figures. Deviations from the Line« granted by the Austrian Science Fund. www.gansterer.org

KLEMENS GRUBER is professor for Intermediality at the Dept. of Theatre, Film, and Media Studies (tfm), University of Vienna, and editor-in-chief of *Maske und Kothurn. Internationale Beiträge zur Theater-, Film- und Medienwissenschaft*. Since 2011 he is director of the research project *Texture Matters: The Optical and Haptical in Media*. He is the author of *Die zerstreute Avantgarde [The Distracted Avant-Garde]*, Vienna, 2010² (trans. ital). *L'avanguardia inaudita*, Genova, 1997), he co-edited *Digital Formalism. Die kalkulierten Bilder des Dziga Vertov*, Vienna 2009; *telebor 1-2. the international journal of new vision*. Brno 1936. László Moholy-Nagy, (eds. with Oliver A.I. Botar), Zurich 2011/13;

optisch/haptisch 1: Der Tastsinn im Kino, Vienna 2014 (with Antonia Lant).

DOMINIK GRÜNBÜHEL studied contemporary dance in Vienna and at London Contemporary Dance School. Since 2001 he has been working as a freelance dancer and performer in Vienna and graduated in digital art at the University for Applied Arts. During the past years he has been concentrating on his own works in the field of choreography, Video and Projection. Additionally, he is the bassist, MC and founding member of the nu-klezmer band Nifty's.

MAXIMILIAN HAAS is a researcher and dramaturge based in Berlin. He is currently a substitute junior professor for Literature, History of Knowledge and Media at the European University Viadrina Frankfurt/O. He studied at the Institute for Applied Theatre Studies in Giessen and completed a practice-based PhD project on *Animals on Stage: An Aesthetic Ecology of Performance* (Academy of Media Arts Cologne). His research primarily addresses the fields of animal studies and performance aesthetics, as well as post-structuralism, new materialism, and pragmatism.

WALTER HEUN After having directed Tanztage München, Dance Energy and Tanztrendenz München Walter Heun founded Joint Adventures. He initiated the festival BRDance, is director of Tanzwerkstatt Europa and Access to Dance as well as founder of Tanzplattform Deutschland and

Nationales Performance Netz (NPN) in Germany. Furthermore he conceived and directed centre at the luzernertheater in Lucerne, where he a.o. organized the Schweizer Tanztage. He curated a.o. the International Dance Festival NRW, the dance program at the festival Ideen des März, the performance series Dance at Judson and on and on, and the exhibition Moving Movies. Since 2009 Walter Heun is artistic director of Tanzquartier Wien, where he established various new formats and developed new support structures for dance and performance from Austria. Since 2015 he is president of EDN—European Dancehouse Network.

KRASSIMIRA KRUSCHKOVA is dance and performance theorist and curator. Since 2003 she has been head of the theory centre at the Tanzquartier Wien. She teaches at the University of Applied Arts, the Academy of Fine Arts Vienna, and was visiting professor at the FU Berlin and the University of Vienna, where she did her doctorate and habilitation. Selected publications: *Ob?scene. Zur Präsenz der Absenz im zeitgenössischen Theater, Tanz und Film* (2005), *It takes place when it doesn't. On dance and performance since 1989* (with M. Hochmuth / G. Schöllhammer, 2006), *Uncalled. Dance and performance of the future* (with S. Gareis, 2009), *Wissen wir, was ein Körper vermag* (with A. Böhler / S. Valerie, 2014).

CLÉMENT LAYES has been living and working as a choreographer and performer in Berlin since 2008. Here, he co-founded the company Public in

Private with Jasna L. Vinovrski. At the interface between choreography, the visual arts and philosophy, the point of departure of his works is found in observations on daily life. His performances—among them *Allege* (2010), *Der grüne Stuhl* (2012), *Things that surround us* (2012), *dreamed apparatus* (2014) and *TITLE* (2015)—are shown internationally. In October 2017 *The Eternal Return* will premiere in Berlin.

BOYAN MANCHEV is philosopher, professor at the New Bulgarian University (Sofia) and at the University for the Arts (Berlin). He is also former Director of Program and Vice-President of the International College of Philosophy in Paris. Manchev has participated as theorist, dramaturge or performer in theatre, contemporary dance and visual arts projects. Among his last books are *Logic of the Political* (2012), *Miracolo* (2011), *L'altération du monde: Pour une esthétique radicale* (2009); *La Métamorphose et l'Instant—Désorganisation de la vie* (2009); *The Body-Metamorphosis* (2007), dealing with contemporary art, performance and dance, proposed the perspective of transformationist materialism.

LEJLA MEHANOVIĆ studied German philology, theatre, film and media science in Vienna. Since 2009 she has been dramaturge and artistic direction assistant at the Tanzquartier Wien and has been entrusted with the realization of Tanzquartier Wien's Online Media Library in 2014. Besides her engagement with Tanzquartier Wien has been editing assistant for *Emerging Bodies* (ed. G.

Klein /S. Noeth) and co-organized the research project *dé-position* together with Sandra Noeth in the context of Tanzkongress 2013.

YASAMIN NIKSERESHT graduated in German philology, theatre, film and media science and cultural studies at the University of Vienna. Besides her studies she worked for various dance, film and theatre productions. Since 2014 she has been assistant of artistic direction at Tanzquartier Wien.

ASTRID PETERLE, curator and author, studied history and art history in Vienna and Berlin and was a visiting fellow at the Tisch School of the Arts/New York University. 2009 PhD, lecturer at the universities of Vienna, Salzburg, and Graz. Since 2010 she is a curator at the Jewish Museum Vienna. Curatorial projects and cooperations with e. g. VALIE EXPORT, Jakob Lena Knebl, Philipp Gehmacher, Anja Manfredi; author for e. g. Women & Performance, Frakcija, n.paradoxa, CORPUS, Tanzjournal, EIKON.

HELMUT PLOEBST is a journalist and researcher, specialising in dance and choreography. Dance/performance critic for Der Standard/Vienna. Founder, editorial spokesperson for the internet magazine Corpus. University teaching: performance theory, IDA of the ABPU/Linz. Visiting lecturer, among others at: Salzburg University, MDW/Vienna and the HZT, UdK/Berlin. Project curator, head of arts labs. Among his publications are *No wind no word—Neue Choreografie in der Gesellschaft des*

Spektakels. (2001) and *Versehen. Tanz in allen Medien*. (2010)

MICHA PURUCKER studied architecture, history of art, cultural anthropology and theatre studies. He received his dance training in Munich and Stockholm and has been working as a freelance choreographer, movement coach and lecturer since 1985. His projects and researches have won multiple awards and are oriented on the basic human parameters of the body and its surrounding space. His medium, the context, the site and the target groups change frequently. Whether it is stage works, interventions, films, photography, audio plays, installations, sculptures or staged lectures—the form-finding process is always aligned to the topic and to the current production context. Purucker is a founding member of Tanztendenz München, of the Theaterverein München and of the Laboratory Dance projects in Seoul. As »body logic«, Purucker gives talks and lectures on the theme of the body; since 2013 there has been the »interzone« module for the discussion of alternative space production for art and society.

MARTINA RUHSAM is working as a choreographer, writer and lecturer. Her artistic work and collaborations (mainly with Vlado G. Repnik) were presented in various venues and festivals in Europe. In 2011 her book *Kollaborative Praxis: Choreographie* was published by Turia + Kant. She is a member of the editorial board of *Maska. Performing Arts Journal* and is currently completing a Phd at the Justus-Liebig-University in

Gießen at the institute for Applied Theatre Studies where she is working as a lecturer.

PETER STAMER is a theatre maker in the context of contemporary performing arts who shows his work in an international context. In his projects, he is interested in exploring conditions for discursive and physical empowerment within given performative, social and narrative apparatuses. Next to his theatre projects, Peter teaches and gives workshops at various art institutions in Europe.

DAVID WEBER-KREBS is an artist and researcher based in Brussels. He studied at the University of Fribourg and the Amsterdam School of the Arts (NL). Recent works are the performances *Tonight, lights out!* (2011/2013), *Into the big world* (2014), *Balibazar* (2015), and the installation *Immersion* (2014) at the Weltkulturen Museum, Frankfurt. David collaborates on a regular basis with different artists and theorists, and he teaches at visual arts and performance academies.

Imprint and disclosure

Proprietor and publisher:
Tanzquartier Wien GmbH
Museumsplatz 1
1070 Vienna

Telephone + 43 (0) 1 581 35 91
Fax + 43 (0) 1 581 35 91 12
E-mail office(at)tqw.at

VAT ID No.: ATU 51582504
Company registry number:
FN 205157 b of the Vienna Commercial Court

The purpose of the business is the promotion, performance and further development of contemporary dance and contemporary performance art, in particular through the establishment and operation of a dance centre in the Museumsquartier complex in Vienna with events and studio operations together with an information and communications area including all businesses and activities associated with its organisation and operation.

Managing directors:
Mag. Walter Heun (Artistic Director)
Ulrike Heider-Lintschinger, MAS

Shareholder:
Vienna City Council (100%)
Rathaus,
1082 Vienna

Editorial address:
Tanzquartier Wien GmbH, Museumsplatz 1, 1070 Vienna

Fundamental direction:
the fundamental direction of the medium is defined in the business purpose of the Tanzquartier-Wien GmbH.

Printed at:
REMAprint Litteradruk, Vienna

SCORES N° 6
no/things

A Tanzquartier Wien Publication

Edited by:
Gabrielle Cram
Walter Heun
Krassimira Kruschkova
Lejla Mehanovic
Yasamin Nikseresht

Idea: Walter Heun

(c) 2017 by the authors
All rights reserved.

English translation:
Sage Anderson, David Ender,
Nicolas Grindell, David Westacott

Proofreading:
David Westacott

Design:
Atelier Liska Wesle, Wien / Berlin
www.atelierliskawesle.com

Ordering address:
Tanzquartier Wien GmbH
Museumsplatz 1A, 1070 Wien
www.tqw.at
E-mail [tanzquartier\(at\)tqw.at](mailto:tanzquartier(at)tqw.at)

Tanzquartier Wien is financially supported by:

