

## Calendar:

MON 24 – SAT 29 MARCH

10.45 – 12.30 in TQW / Studios

Training

**BADco.** /

**Nikolina Pristaš /**

**Zrinka Užbinec**

TUE 25 MARCH – THU 27 MARCH

13.30 – 16.30 in TQW / Studios

Workshop

**BADco.**

### WED 26 MARCH

20.30 in TQW / Studios

Lecture

**MASKA – Research Group**

*A Speculative Glossary*

With Nika Arhar, Martina Ruhsam,  
Jasmina Založnik, Katja Čičigoj

### THU 27 MARCH

18.00 in TQW / Studios

Lecture

**CHRISTIAN FELBER**

followed by a talk with

**DANIEL ASCHWANDEN**

19.30 in TQW / Studios

Performance

**SAŠKA RAKEF**

*The Debt of Saška Rakef /*

*The Debt of RS*

21.00 in TQW / Halle G

Performance

**BEGÜM ERCIYAS**

*Eine Spekulation | A Speculation*

### FRI 28 MARCH

18.00 in TQW / Studios

Lecture Performance

**SIBYLLE PETERS**

*Starting over.*

*Der Unwahrscheinlichkeitsdrive.*

19.30 in TQW / Studios

Lecture Presentation

**MAXIMILIAN HAAS /**

**DAVID WEBER-KREBS**

*Speculating about donkeys*

21.00 in TQW / Halle G

Performance

**BADco.**

*A Pound of Hysteria, Acceleration,...*

*-melodrama*

### SAT 29 MARCH

from 12.00 in TQW / Halle G

**SPECULATING WITH...**

**FOUR DIALOGUES**

with Bernd Kraeftner,

Karin Harrasser, Janez Janša,

Katrin Solhdju, Michael Halewood,

Tomislav Medak, Aino Korvensyrjä,

Paula Caspão, Bojana Cvejić,

Anna Mendelssohn

# **SCORES N°8: *Lures of Speculation***

## *Artistic-Theoretical Parcours about the Choreographies of the Speculative*

“The man with an ordinary sense of reality”, according to Robert Musil, “is like a fish that nibbles at the hook but is unaware of the line, while the man with that sense of reality which can also be called a sense of possibility trawls a line through the water and has no idea whether there’s any bait on it.”

Not by accident, Robert Musil compares the act of speculating with throwing out a fishing line: anyone who speculates fixes their eye on a target and, bravely or timidly, totally focused or aimed into the open, triggers a series of estimates or physical measures that actualise themselves in the throwing out of the line. In the process he exchanges the illusion of targeting and factuality associated with the speculative for a specific, voluminous stretched and space-structuring practice: for a playful ignorance that at the same time is a poetic production of perspectives and possible reality. *SCORES N°8: Lures of Speculation* looks at the choreographies of the speculative; at the baits that, once thrown out, aim at the assumed desire of the target to be lured in and constantly update and organise our performative and discursive movements. As part of the artistic-theoretical parcours, artists and theoreticians are invited who, in their performances, lectures, lecture performances and dialogues, in workshops and training, work on their very own practices and devices of speculation. In complex choreographies and shimmering feedback logic, they open up the close mutual relationship of attraction and determination, success and failure, of estimation and anticipation, and in the process tell us something about the projections, interests and bodies that are at stake in the act of speculation.

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With a.o. Nika Arhar, BADco., Paula Caspão, Katja Cicigoj, Bojana Cvejić, Begüm Erciyas, Marino Formenti, Nikolaus Gansterer, Maximilian Haas, Michael Halewood, Karin Harrasser, Janez Janša, Aino Korvensyrjä, Bernd Kräftner, Tomislav Medak, Anna Mendelssohn, Sibylle Peters, Nikolina Pristaš, Saška Rakev, Martina Ruhsam, Sarah Sander, Katrin Solhdju, Zrinka Užbinec, David Weber-Krebs, Jasmina Založnik.

*SCORES N°8: Lures of Speculation* is part of *TIMeSCAPES. Images and Performances of Time in Late Capitalism*, a project of the following organisations: Science Communications Research (Vienna), BADco. / Filmprotufilm (Zagreb), MASKA (Ljubljana) and TkH / Walking Theory (Belgrad).

With the support of the cultural programme of the European Union, Bundeskanzleramt Kunst und Science Communications Research.



Training  
**BADco. / Nikolina Pristaš <sup>(HR)</sup> /**  
**Zrinka Užbinec <sup>(HR)</sup>**  
*Contemporary Training: BADco.*

MON 24 – SAT 29 MARCH  
10.45 – 12.30  
in TQW / Studios

Classes will be given by Nikolina Pristaš and Zrinka Užbinec.

BADco. classes will guide the participants through a set of improvisational exercises based on the logic of interruption and working with divided attention. To create an atmosphere of experiment and challenge for the dancers, we will also use *Whatever Dance Toolbox* - a suite of software tools designed for analysis and development of dance and movement, a simple-to-use, technically non-demanding set of real-time video analyses which in many respects work as an “interactive mirror”. This “interactive mirror” displays a set of different transformations of real-time video image and/or different visualizations of the body and movements performed in front of it.

The comparative differences between human perception of movement and the way a “machine” represents it enable a shift in the way dancers and non-dancers alike relate to the creation of movement in terms of placement, quality, spatial and temporal organisation. It is by transforming the image of movement that the “interactive mirror” highlights previously unnoticed qualities thus inviting new ways of relating to movements and how they are performed.

In addition to that, moving in front of an “interactive mirror” induces a split in the attention of the observer/dancer so that s/he needs to consciously process two images of her moving body almost simultaneously - an internalized image and an on-screen, transformed one. This also has some far reaching consequences on the decision making process in improvised dance.

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**BADco.** is a Zagreb based theatre collective. The collective, a confluence of interests in choreography, dramaturgy and philosophy, is nowadays made up of Ivana Ivković, Ana Kreitmeyer, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš, Lovro Rumiha and Zrinka Užbinec. Since it was founded in 2000, it has systematically focused on theatre and dance performance as a problem-generating rather than problem-solving activity - questioning the established ways of performing, representing and spectating. BADco. approaches the theatrical act as an unstable communicational exchange, a complex imaginary, challenging the spectator to look beyond the homogenising media reality and reclaim her or his freedom of spectating. Over the years BADco. has produced over 20 evening-long stage performances and a number of off-stage educational, scholarly, interactive art and publication projects (more at: [www.badco.hr](http://www.badco.hr)).

Workshop  
**BADco.** <sup>(HR)</sup>  
*POST-HOC DRAMATURGY*  
*Reflections on poetics of presentation  
and circulation in performing arts*

TUE 25 – THU 27 MARCH  
13.30 – 16.30  
in TQW / Studios

The goal of the workshop entitled *POST-HOC DRAMATURGY: reflections on poetics of presentation and circulation in performing arts* is the analysis and breakdown into compositional elements of a performance (of an artwork) as an operation in time. During the three-day workshop we will make an introduction into theoretical aspects of post-hoc dramaturgical analysis and practical aspects of “broken performance”, explain basic concepts we derived from working with it and move with the participants through a series of practical tasks.

The proposition of post-hoc dramaturgy came as the result of *10 Days 1 Unity*, a ten-day laboratory that brought together primarily two groups of artists: artists around the collective *6m11* and members of the collective BADco., joined by a smaller number of the Zagreb-based performers, choreographers, dramaturges and theatre directors. The aim of the project was to try to trace the conceptual frameworks that allow us to better understand and subsequently work with the effects that artworks, performances in particular, produce once they are finished and start to circulate publicly. Hence, the name of the research project: “post-hoc dramaturgy”. The lab was followed by PDF reader *Whatever 3: Post-Hoc Dramaturgy*, accessible on [http://badco.hr/2012/06/04/whatever3\\_4/](http://badco.hr/2012/06/04/whatever3_4/)

Chapters of the workshop:

1. Time after (in)completion
2. Reconstruction and recapitulation: from political to choreographic unconscious
3. Objects of performance
4. Instrumental approach to choreography
5. Curatorial turn: responsibilities and technologies of spectating in times of populist politics

The workshop is intended for critics, theoreticians, theatre and dance creators, dramaturges and students in social sciences.

The morning training does not require a registration  
Please register for the workshops

Lecture

**MASKA –Research Group** <sup>(SI)</sup>

*A Speculative Glossary*

WED 26 MARCH

20.30 in TQW / Studios

Our accelerated temporality generates diverse and multiplying strategies of dealing with the demands of our hastened time. It seems necessary to enrich our vocabulary with terms that will allow for some differentiation and enable us to talk more precisely about specific forms of time and ways of coping with its eternal brevity, as well as the dissipation of time and its manifold qualities. The lexical in(ter)ventions that we introduce in this glossary comprise a number of terms, such as *in0wasting*, *zenacceleration*, and *pregnant boredom*, which are meant to allow for some specification in our daily talks and chats about the diverse intangible temporal states in which our daily moves are not just imbedded. Time is not a container but is rather produced and engendered by our movements. The method of this glossary is a reversed one: similarly to drawing a map of a territory that no one has ever seen, we sketch definitions in order to discover what qualitative differences these neologisms (with their descriptions) introduce. The playfulness of this glossary is based on the idea that lexica are not static representations of words but tools for negotiating and intervening in the social field. We approach terminology as a poetic and at the same time productive moment of thought, as well as a speculative endeavour of lexical fiction.

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WITH: Nika Arhar, Katja Čičigoj, Martina Ruhsam, Jasmina Založnik and Janez Janša

THANKS TO: Pia Brezavšček

What my cat did while I was downloading  
or how thoroughly inwasted  
the repeated difference may be



**Maska Research Group** was developed out of Maska's Seminar for Contemporary Performing Arts. The group is meeting regularly in Ljubljana since 2012 in order to discuss, research and reflect about issues connected to temporality and contemporary performances. The group has carried out some interventions in public space and has participated at symposiums.

**Nika Arhar** is working as a freelance critic in the field of performing arts, as a publicist and moderator of talks and roundtables.

**Katja Čičigoj** is a freelance writer in the fields of film, contemporary visual and performing arts and theory. She regularly contributes to film magazines and radio stations.

**Janez Janša** is an author, editor, director, performer and researcher of the contemporary arts. He is one of the three artists who officially renamed themselves Janez Janša.

**Martina Ruhsam** is a choreographer, performer and writer. She has developed various artistic works and published numerous articles, essays and a book on choreography as collaborative practice.

**Jasmina Založnik** is a freelance cultural worker. She co-creates dance festivals, is in charge of their realization, she moderates discussions and creates and reflects upon artistic productions.

Lecture

**CHRISTIAN FELBER** (AT)

*Money. The New Rules of the Game*

followed by a talk with

**DANIEL ASCHWANDEN** (AT)

THU 27 MARCH

18.00 in TQW / Studios

*Admission free*

Money should actually serve to make life easier as a means of managing one's economy. Today we are very far from this: system-relevant banks, too big to fail, financial weapons of mass destruction, government debt crises, currency speculation, the fiscal pact... money rules our lives. A genuinely democratic community should not allow this to happen. A genuine democracy could consciously determine the rules of the game according to which money comes into circulation and is used. In his lecture Christian Felber appeals for a "democratic monetary convention" in every municipality, in which the basic building blocks of a monetary order are discussed and decided participatively. Later a federal monetary convention would work out a model for a referendum on a future "monetary constitution". A genuine "sovereign" could make money into a public good and a means for the common good.

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*Lecture in English*

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DISCUSSION with Christian Felber and the choreographer and performer  
DANIEL ASCHWANDEN following the lecture





**Christian Felber** was born in Austria and studied romance philology, political science, psychology, and sociology in Vienna and Madrid. Since 1998 he has been working as a freelance journalist, book author, university teacher and international lecturer. He has published several books which have been translated into many languages and appeared in various bestseller lists, along with regular contributions in Austrian quality newspapers. He is the co-founder as well as a member of the executive board of Attac Austria, a political organization and currently works for them as a speaker. Aside from that he is the initiator of the projects *Bank for the Common Good* and *Economy for the Common Good*. In 2010 the professional contemporary dancer and performer was elected as *Sustainable Designer* in the category *civil society* as well as nominated for *Communicator of the Year*. His recent publications are a.o. *Kooperation statt Konkurrenz. 10 Schritte aus der Krise*, Deuticke 2009; *Die Gemeinwohl-Ökonomie. Eine demokratische Initiative wächst*, Deuticke 2012. *Let's save the euro*, Deuticke 2012. His upcoming book is *Money. The new rules of the Game*, Deuticke 2014.  
[www.christian-felber.at](http://www.christian-felber.at)

**Daniel Aschwanden** is a choreographer and performer. With his trans-disciplinary approach he focuses on interventions in urban contexts. From 2010 to 2012 he developed and managed the interim-use project *asperm Seestadt PUBLIK*. Since 2009 he has been a guest lecturer at the University of Applied Arts in Vienna and is regularly invited as an expert on performance and social design-related subjects.

Performance

**SAŠKA RAKEF** (SI)

*The Debt of Saška Rakef |*

*The Debt of RS*

THU 27 MARCH

19.30 in TQW / Studios

*The Debt of Saška Rakef | The Debt of RS* is a research performance in progress, a mosaic of art, social sciences and health care originating from the wish for dialogue on the subject of (personal) debt/indebtedness in order to exchange practical strategies of coping with the debt crisis. The starting point is an ever increasing financial debt and frozen bank account of Saška Rakef and its influence on the dynamics of her everyday life (psychophysical condition, life style and the organisation of activities, the dynamics of relations, perspective/vision or better yet the lack of it, the strategies of potential solutions: bankruptcy, undeclared work, off-shore accounts). In collaboration with professionals in the field of art, economy, law and psychotherapy, the project aims to identify parallels between the processes resulting from a peculiar personal story and the processes acknowledged in the broader social context and related to the growth of public debt.

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CONCEPT, PERFORMANCE: Saška Rakef

TEXT: Saška Rakef in Zusammenarbeit mit Klavdija Zupan

DIRECTION, SET, COSTUME DESIGN: Barbara Kapelj Osredkar

DRAMATURGY: Klavdija Zupan

MUSIC, MUSIC DESIGN: Brane Zorman

LIGHT DESIGN, TECHNICAL DIRECTOR: Grega Mohorcic

SOUND TECHNICIAN: Marko Trstenjak

PRODUCTION: Maska Ljubljana

EXECUTIVE PRODUCER: Tina Dobnik

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[www.maska.si](http://www.maska.si)

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This project has been funded with support from the European Commission. This performance reflects the views of the author only, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

## *The Debt of Rakef Saška / The Debt of RS*

I am Rakef Saška

I am RS

I am a debt

I am a flexible concept

π

A set of premises and rules

A prostitute who pays back her father's debt

I am Rakef Saška

I am RS

I am a debt

I am s status symbol

Cadillac

I'm served by liveried lackeys

I am Rakef Saška

I am RS

I am a debt

I am Madagascar, Bolivia, Philippines, Haiti

I am a synonym for poverty and human misery

I am Rakef Saška

I am RS

I am a debt

I am money spent on the army

I am a refund of pacification and modernisation costs, Swiss bank accounts

Railways, highways, bridges

Democratic representation, social state

Health care, educational system, culture

I am confiscation of property, vineyards, sheep

A child sold to slavery

I am prohibition of copyright agreements

Wage free in the public sector

Abolition of the veterans' benefits

I am registered in the history of states and empires

I play the central role in the question of what is right and what is wrong

What is mine is not really mine

*Finally a performance that's my cup of tea! Literally. The tossing of euros in light of debt amused me; I am familiar with the subject, the dilemma, the constant calculation in one's head. It is a subject that 50 percent of the population can relate to. Reduction of funds in vital parts of society, education, culture and science and the decrease in the number of public sector employees will soon lead to – among other things – an increased number of spectators of the performance The Debt of RS at the Glej Theatre. They will go to the theatre for identification and sit in a place where the performance will understand them and open up possible confrontations with debt.*

(Jedrt Jež Furlan: *Naježeno in jedrnato, Dolg in oblas.* [Bristled and Terse: *Debt and Authority*], Dnevnik – Objektiv, 3 NOV. 2012)



© Nada Žgank

**Saša Rakef** studied Performance Arts at The Central School of Speech and Drama, London. Her plays have been staged at festivals in Slovenia and internationally and published in theatre magazines (Mentor, Literatura, Sodobnost, Dialogi). She received Grand Prix Award at the PATOSoffIRANJE Festival, Serbia for direction and text of performance *Medea Blossoming* (2008), nominations for the Grum award for Best Slovenian play (*Home*, Week of Slovenian Drama, 2007) and for Grand Prix Italia for the radio adaptation of *Woman bomb* by Ivana Sajko. As a producer, dramaturge and playwright she has collaborated with a range of theatre companies and cultural institutions in Slovenia and abroad (Preseren's Theatre, GLEJ Theatre, INTEGRALI, Zavod Celeia Celje, Emanat, Slovenia; DAH Centre for Theatre Research and BAZAART, Serbia; Alternativna akademija, Mostar; ECS Theatre Laboratory, Helsinki, Wax Factory, NY).

**Barbara Kapelj Osredkar** is one of the best female authors and directors of the middle generation in Slovenia. Her co-authored projects *Kapelj – Semenič v sestavljanju* (2012, in collaboration with Simona Semenič) and *The Debt of RS* (2012) were selected for the Slovene Drama Week programme. From 2007 to 2009 she lived and worked in San Francisco, USA, where she worked with Garage and Exit theatre and The Boathouse and Co. Barbara's most acclaimed works include *The Tasks of Women: Hemming, Knitting, Weaving, Sewing* (2000), *A.D. Anno Demoni* (2002), *Drive* (2005), *The City of Sights* (2006), the audio-visual installations *Ours and Yours* (2008), *Knitting* (2009), *One Day and One Night* (2011) and *Explosion* (2011). In 2011, she presented at the City of Women the performance *T-Shit*, and in 2012, the project *Dear Duša*. In 2013 she created with Leja Jurišič and Teja Reba *I'm walking behind you and watching you*.

**Klavdija Zupan** is a dramaturg. He has worked for institutional theatres and independent productions. His expertise in the creative and organizational field as dramaturg, co-writer, assistant director, director and producer helped to mount many productions in collaboration with Slovenian and foreign theatre directors and choreographers (Dušan Jovanović, Meta Hočevar, Marko Peljhan, Hallmar Sigurdsson, Galin Stojev, Zijah Sokolović, Vinko Möderndorfer, Vito Taufer, Boris Kobal, Tanja Zgonc, Uršula Teržan). Recent projects include theatrical installations (*Confessions* [Spovedi], a Anton Podbevšek Teater production by Dušan Jovanović) dance performances (*Takt*, choreographed by Uršula Teržan and co-produced by Celinka and Cankarjev dom) and the following theatre plays: *Necropolis* by Borut Pahor and Boris Kobal (directed by Boris Kobal, in co-production with Celinka, KUD Pod topoli and Mestno gledališče ljubljansko), *Visit by F. Dürrenmatt* (directed by Dušan Jovanović, in production with SNG Nova Gorica) and *Death of a Salesman* by A. Miller (directed by Dušan Jovanović, in production with HNK Split).

Performance  
**BEGÜM ERCIYAS** (TR/DE)  
*A Speculation*

*Austrian Premiere*

THU 27 MARCH  
21.00 in TQW / Halle G

We are constantly hearing how intangible, abstract and immaterial money has become in the globalised economy. A slow but radical transition from the materiality of an object to its absolute immateriality seems to be characteristic of money and its history. how can something that has lost its physical form be choreographed?

*A Speculation* by Begüm Erciyas is a choreography for the Euro. The performers and spectators speculate together on the meaning and physicality of the currency. In poetic and humorous relations they join in a fictional union in the search of the status of the material against the background of current processes of mobilisation.

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*Performance in English*

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CONCEPT, CHOREOGRAPHY: Begüm Erciyas

PERFORMANCE, CHOREOGRAPHY: Ewa Bańkowska, António Pedro Lopes,  
Felix Marchand

ARTISTIC CONSULTING: Diego Agulló, Irina Müller, Mesut Arslan, Georg Hobmeier,  
Cecilie Ullerup Schmidt

OBJECTS: Stefan Demming

LIGHT DESIGN, TECHNICIAN: Christin Thielen

SOUND EDITING, COMPOSITION: jetzmann

PRODUCTION MANAGEMENT: Barbara Greiner, Valerie de Visscher (for 0090)

ASSISTANCE: Anne Schuh, Claire Schmartz

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A PRODUCTION of Begüm Erciyas and Platform 0090, Antwerpen  
COPRODUCTION: Kaaitheater, Brüssel; HAU Hebbel am Ufer, Berlin; Kunstencentrum  
BUDA, Kortrijk; WP ZIMMER VZW, Antwerpen  
RESIDENCIES: PACT Zollverein Essen; STUK Leuven  
SUPPORTED by: Kulturverwaltung des Berliner Senats und durch das  
NATIONALE PERFORMANCE NETZ (NPN) Koproduktionsförderung Tanz aus Mitteln  
des Beauftragten der Bundesregierung für Kultur und Medien aufgrund eines  
Beschlusses des Deutschen Bundestages.



[www.begumerciyas.com](http://www.begumerciyas.com)

### **Ewa Bańkowska, Felix Marchand and António Pedro Lopes explain you in a hilarious way how we relate to money**

#### **A good bargain, for the bargain**

The audience is invited to take place at a hosting table and hand over his or her cash especially in times of crisis, very few things occupy our minds as much as money does. the turkish choreographer Begüm Erciyas invites you in *A Speculation* to look at the banknote itself.

Erciyas takes an extraordinary place in today's field of choreography. She studied molecular biology in Ankara and was on her way to a PhD when she discovered dance. In 2006 she decided to leave science and devote herself entirely to art. She based herself in berlin a couple of years later. One doesn't have to talk long to her to realize she remains a researcher. In 2010, for example, she conceptualized an eccentric experiment to explore what the theater does with people. *Ballroom* was a choreography for dozens of pingpong balls, in which we could actually see that bouncing ping pong balls can attract our attention as much as "real" dancers do, as long as the rhythm and use of space are accurate.

*A Speculation* explores how we relate to money. Real money, not fake money. How does money move, but as well, how does it make us move? Erciyas tackles this question in the format of a bizarre seminar that sometimes transforms into a trade center. The audience is invited to take place around 3 tables, each accommodated by a host. The audience is asked to bring in cash with the guarantee that it will be returned at some point. Animosity is at play: do you do it or not? We get pulled in. After, each table continues a different way. Felix Marchand seems an economist one can't trust. He starts his discourse by moving banknotes in one directions and then the other over the table. The more the banknotes move the more the table seems to get out of balance. Marchand tries to bring back the balance by using the weight of books, exactly how economists operate when offering remedies for crisis situations.

#### **Conductor of a money orchestra**

The books are sharp and critical analyses such as David Graeber's *Debt: the First 5000 Years of Christian Marazzi's Violence of Financial Capitalism*. Later on, empty cardboard boxes take the place of those books. And after that, he conducts the audience playing with sound producing banknotes. Marchand transforms into the conductor of a money orchestra.

At António Petro Lopes' table things go differently. He is an excellent magician with banknotes. He animates his audience with money, as well as provokes lively discussions amongst his guests.

Ewa Bańkowska approaches it from the psychological angle. After a comic demonstration of the relativity of money, she seduces her guests to use their fantasies about money until you literally see banknotes flying above the table. One also discovers the weird symbolism used on Euro banknotes: the front usually depicts a gate or a window that leads somewhere or nowhere, on the back we usually find a historical bridge. What would the EU imply with this?

With a little effort, one can follow the conversation at the other two tables. At specific times all the attention goes to only one table. After some spiritual exercises, Bańkowska ends the piece by unbinding us from money and our desire towards it.

How exactly she does that is up to you to discover. A Speculation is hilarious, but at the same time, it puts you on an unusual track to start thinking about money. Only, once you arrive at this point, you remain dissatisfied. Erciyas touches a lot of things, but fails to make a point. This you have to make for yourself. But the ticket for this piece is worth its money.

(Pieter T'Jonck in: de Morgen, 22. JAN. 2014)



© Dieter Hartwig

**Begüm Erciyas** was born 1982 in Ankara / Turkey, lives and works in Berlin since 2010. While studying molecular biology and genetics in Ankara, Begüm Erciyas was engaged in various dance projects in Turkey and became part of [laboratuar], a performing arts research and project group. Later, she studied at the Salzburg Experimental Academy of Dance in Austria and received the DanceWeb scholarship in 2006. Since then, she has been an active member of Sweet and Tender Collaborations, taking part in several collaborative and collective projects and meetings. She was artist-in-residence at Akademie Schloss Solitude in 2007 / 2008, at K3- Zentrum für Choreographie | Tanzplan Hamburg in 2009 and at the TanzWerkstatt Berlin in 2011. In 2012 she received stipends from the Berlin Senate and the Contemporary Arts Alliance Berlin. In 2014 she will be artist-in-residence at Villa Kamogawa / Goethe Institute Kyoto. Her most recent pieces are *Ballroom* (presented in the frame of EU project LOOPING 2010), *The Lake* (premiere Kampnagel Hamburg, 2011), *MATCH* (premiere Tanz im August Festival Berlin, 2011) and *this piece is still to come* (Kampnagel Hamburg, 2012). *Eine Spekulation | A Speculation* premiered in January 2014.

**António Pedro Lopes** was born in Ponta Delgada, on the Islands of The Azores. He is a Portuguese cultural agitator acting internationally and lives between Lisbon and Rio de Janeiro. After studying theater, dramaturgy and choreography, his path was characterized by an unstoppable quest strongly marked by the travel. His activity spans from developing artistic projects in residencies worldwide, singing/songwriting for MELHOR AMIGO to performance making & performing for other artists including a.o. Jérôme Bel, Marco Berrettini, Gustavo Ciríaco and João Fiadeiro. His works range from writing for magazines and creating contextual works to installations either for galleries, theaters or the street. He also curates multidisciplinary events and festivals whilst searching and inventing new modes of production. For him value is an activity rather than on product and he's interested in acting within a group, on collaboration and in learning through experience as well as in investigating the function of art in everyday life.

**Ewa Bańkowska** is a performer, dancer and a choreographer who lives and works in Vienna. She studied international relations and choreography in Poland and Austria (SEAD). In 2007 she received a Turbo Residency for young choreographers (ImPulsTanz Festival, Vienna). After that she continued to create her own work (a.o. *enter* and *space*, 2008; *how to touch the audience?*, 2009 and *dancing to songs* 2009) and collaborated with Austrian based artists, such as: nadaproductions / Amanda Pina & Daniel Zimmermann, kabinet ad co / Paul Wenninger, Georg Blaschke, Clelia Colonna, /Inferno, studio 5 / Andrea Maurer&Thomas Brandstätter. In 2010 she participated in *Ballroom* – a creation of Begüm Erciyas.

**Felix Marchand** is a performer and choreographer based in Berlin. He studied at the Erika Klütz school (School for dance pedagogic) in Hamburg/Germany and at the European Dance Development Centre (EDDC) in Arnhem / Netherlands. 2009 he finished his MA in Solo Dance Authorship (SoDA) at the Co-operative Dance Education Centre – Berlin. Since 2002 he works as a freelance choreographer and performer in Berlin. He worked a.o. with Thomas Lehmen, Martin Nachbar, Sommer Ulrickson, Jochen Roller, Silke Z., WILHELM GROENER, Liisa Pentti, Ji-Hyun Youn, Diego Gil, Martin Clausen/ TWO FISH, Irina Müller, Clement Layes, Beide Messies and Begüm Erciyas. His own work he presents together with Ayara Hernandez Holz under the label LUPITA PULPO.  
[www.lupitapulpo.org](http://www.lupitapulpo.org)

Lecture Performance  
**SIBYLLE PETERS** <sup>(DE)</sup>

*Starting over.*

*Der Unwahrscheinlichkeitsdrive.*

FRI 28 MARCH

18.00 in TQW / Studios

*Admission free*

The improbability drive is the drive system of the *Heart of Gold*, the most beautiful spaceship in the universe. It does not travel through space and time but from one improbable situation to the next. Apart from this, the improbability drive is a project to investigate the financial crisis as a crisis of probability. And it is an attempt at a new beginning.

Beginnings are often in the second future. They will have been beginnings, because we only perceive them as beginnings in retrospect. Only on the stage one can experience beginnings as such. That is the magic of them; that of the first minute of a stage event. Once sufficient experience data has been gathered, a machinery of expectation and disappointment starts, which one can describe as the regime of probabilities. This regime only knows connections, no beginnings any more. In her performative research report, Sibylle Peters confronts the search for escape routes out of the regime of probability with practical attempts at the dramaturgy of the beginnings.

*Performance Lecture in German and English*

## The Regime of Probability

Probably we are going to get up tomorrow.  
Probably we are going to get the job, if we really try.  
Probably the rents will go up.  
Probably protests will not be able to do much about it.  
Probably our unhealthy way of life will turn against us.  
Probably it will all be too costly for the health insurances.

Probability in terms of statistics is defined as the relative frequency of an event. To make a statement about improbability it is necessary to through the dice many times, ask a lot of people the same question or take a huge amount of samples. Most important is randomness. As – improbability is a term that only applies to the uncertain, only to an area beyond causes and necessities. To build structures in the unknown, the maths of probability has to connect to a social practice that is building frames in which randomness can be guaranteed. Moreover to build structures in the uncertain it is necessary to be determined: What is it about to deal with the uncertain? It is winning and safety.

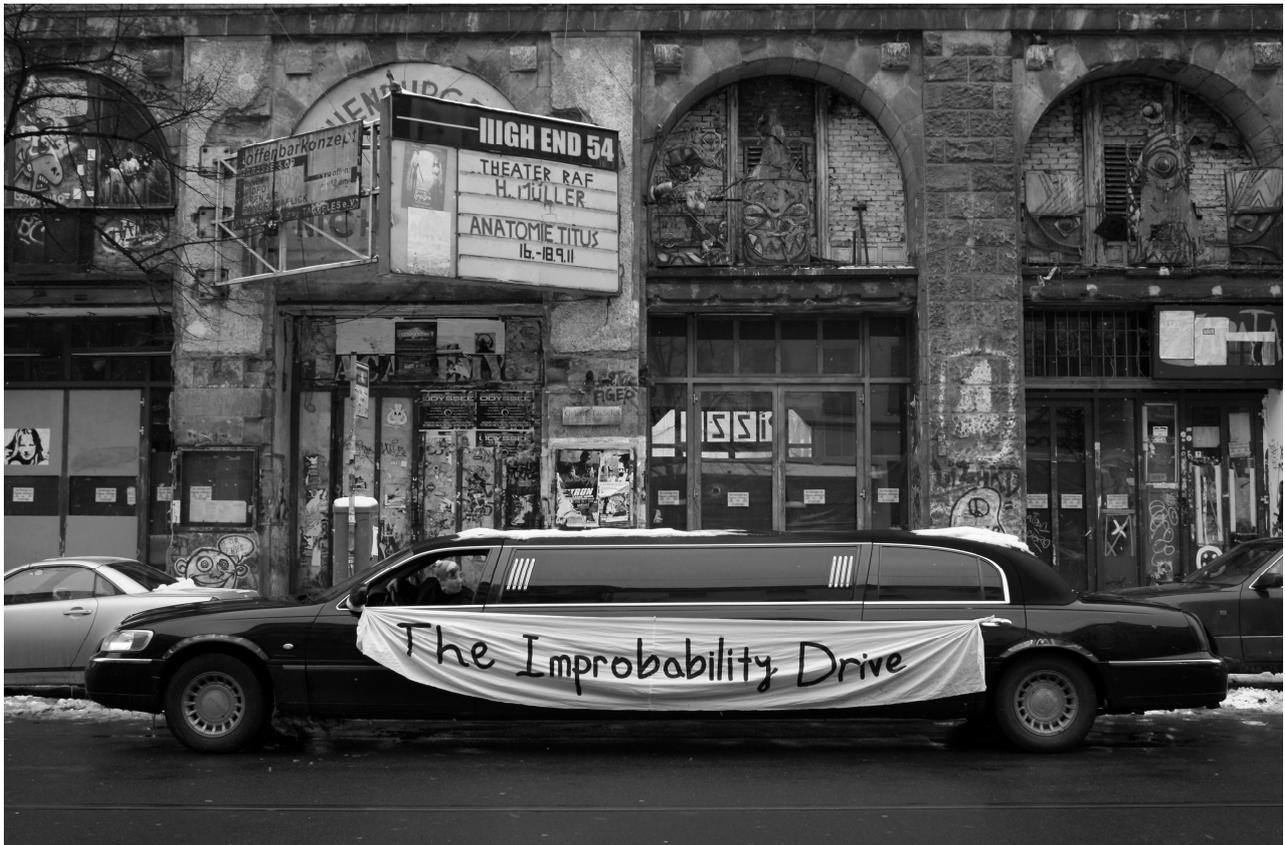
If probability is registered, it will provide orientation in time. The statistics of the present made from the data of the past organize the future. If many agents/actors in a certain field count on probability, this stabilizes the field, as agents/actors link their actions consistently to the status quo. You can count on these links. Their movements are patterns: the inverted UFO curve, shoulder-head, shoulder-top, moules, flags – this is how financial analysts call these patterns.

The actual future is not a curve on a graph. It is happening – improbable as it may be.

What do you want?  
What are the chances that you will get it?  
Are you going to invest in it? Are you ready to engage?  
What risks are linked to this?  
Can you come up with some precautions?  
Do you now feel you would have liked to wish for something else from the start?

Probability is ubiquitous. It is deep inside of us. What we desire, what we fear, develops in relation to the probable. We translate our feelings into the vocabulary of chance, risk, savings and payouts. Our wishproduction therefore fuels economic growth. Probability links the emotional order to the governing order. Probability organizes the social security system as a matter of insurances; it organizes stately politics and the financial systems as a matter of state debt and prognosis; and it organizes empirical sciences as a matter of statistics. Probability generates what we have learned to call society. This hasn't always been the case. Modern probability has existed for threehundred years. It was developed in gambling, literature and the order of contracts.

It is probably going to end one day and transform into something different. What might that be?



**Sibylle Peters** is researcher and performance artist. She studied literature, cultural studies and philosophy, and worked at the universities of Hamburg, Munich, Berlin (FU), Bale, Wales and Gießen. She is currently codirector of the PhD program *Versammlung und Teilhabe | Assemblies and Participation* in Hamburg. As a freelancing performance artist she realized a series of lecture performances and performance projects focussing on collective research (often in cooperation with geheimagentur performance collective). Sibylle Peters founded the Forschungstheater / Theatre of Research situated at the FUNDUS THEATER Hamburg, a theatre, where children, artists and scientists meet. Recent publications include *Der Vortrag als Performance*, Bielefeld, 2011 and *Das Forschen aller. Wissensproduktion zwischen Kunst, Wissenschaft und Gesellschaft*, Bielefeld, 2013.

Lecture Presentation  
**MAXIMILIAN HAAS** <sup>(DE)</sup> /  
**DAVID WEBER-KREBS** <sup>(BE)</sup>  
*Speculating about donkeys*

FRI 28 MARCH  
19.30 in TQW / Studios

*Admission free*

The lecture analyses the relationship between contingency and speculation in the artistic work with animals, an area in which the choreographer David Weber-Krebs and the dramaturge Maximilian Haas have been active since 2011 with their performance series *Balthazar*. *Balthazar* is an artistic-scientific project that explores our cultural relationship with animals by using the methods of the theatre. It confronts an animal – the live donkey *Balthazar* – and a group of human performers on the stage. Inasmuch as an animal actor on stage essentially behaves differently than one expects it to, the production and reception of such a performance demands a high degree of speculation regarding the reaction, intention and consciousness of such an unequal and unpredictable partner.

In *Balthazar* a donkey is at the 'centre of the action'. He is not reduced to the role of a piece of living scenery, but is given the leading part. A group of human performers tries to grasp the animal by involving him in meaningful actions. But the animal undercuts constantly this attempt to define him and pulls the performers and the performance into a process of becoming-animal.

The *Balthazar* project is inspired by Robert Bresson's film *Au hasard Balthazar* (1966), which tells the eventful life story of a donkey. The performance repeats on stage the artistic approach to the animal applied by Bresson on film: a donkey is transferred into an alien artistic context designed to represent humankind – and this impacts both the animal and the context in which it is placed. The piece shifts back and forth from performance to theatre, with performance being defined as an active, open-ended intercommunication between performers and audience, and theatre as a specific representation of an absent meaning.

*Balthazar* confronts the spectator with his narcissistic desire to identify with the animal, fully knowing that this projection – which is fundamental to conventional theatre – is inadequate for this situation. Looking at the animal, the spectator is tempted to assign a psychological significance to his behaviour and an artistic or an anti-artistic purpose; he may assume that the donkey is complying with the performance, that the beast is understanding and approving of it, that he is participating in the piece and developing it

further using artistic means. Inevitably we follow this reading of the animal, while being fully aware of its absurdity. Neither theatre nor film can communicate an animal's thoughts – or, arguably, their sentiments. In fact, the same applies to humans, but there are conventions and techniques in the media that allow us to forget that. On stage, however, we can bring to the fore anthropomorphization and other projections that the spectator applies to the animal, and reveal the limits of such identifications and projections.

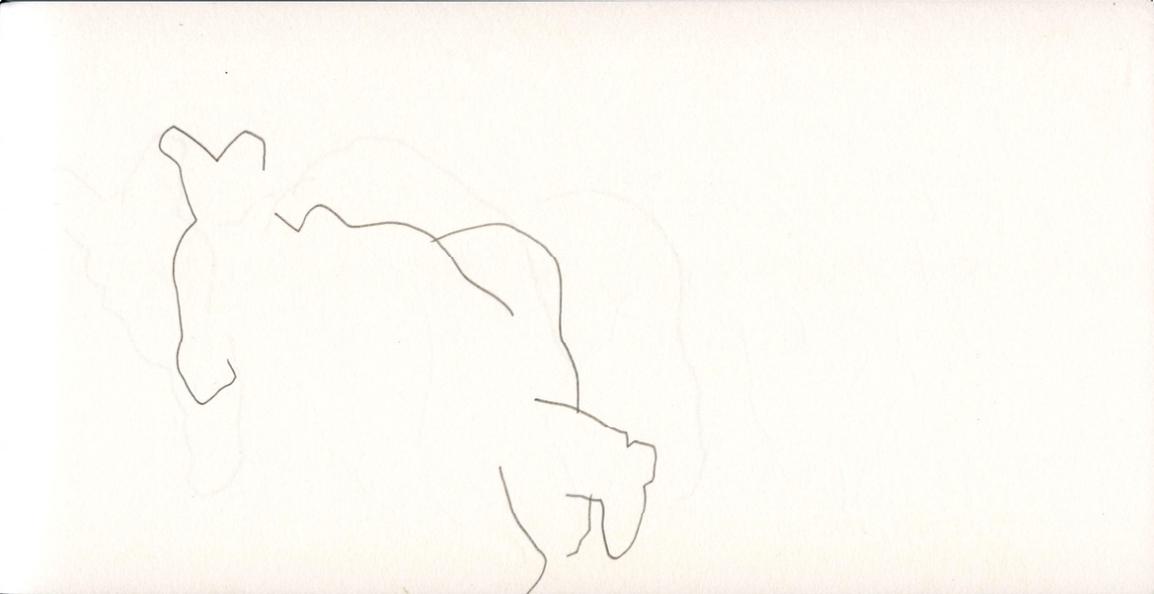
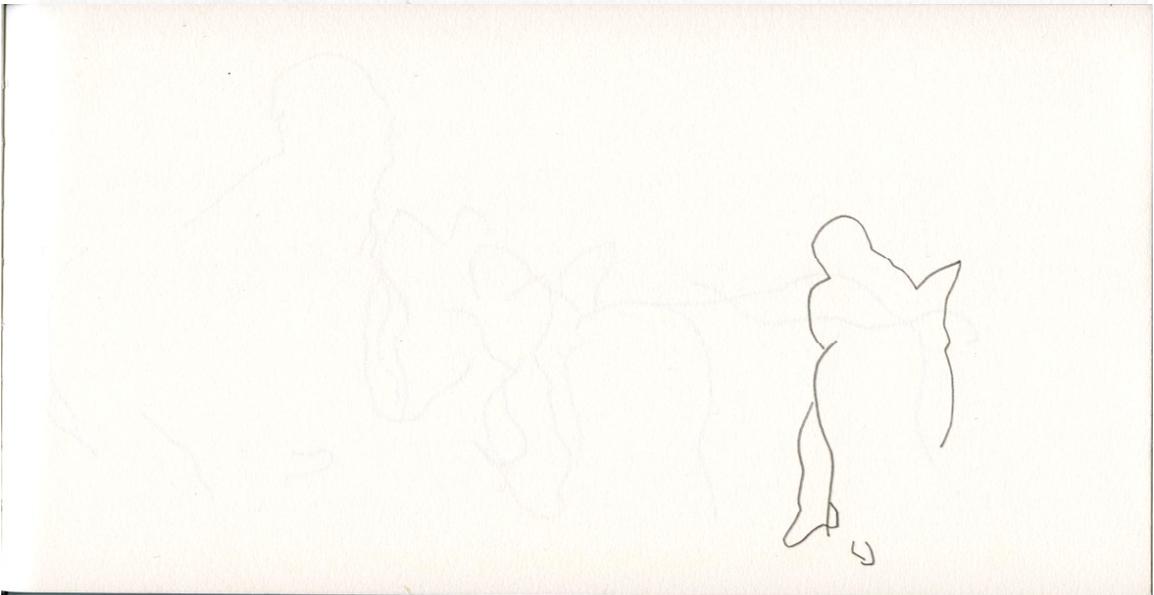
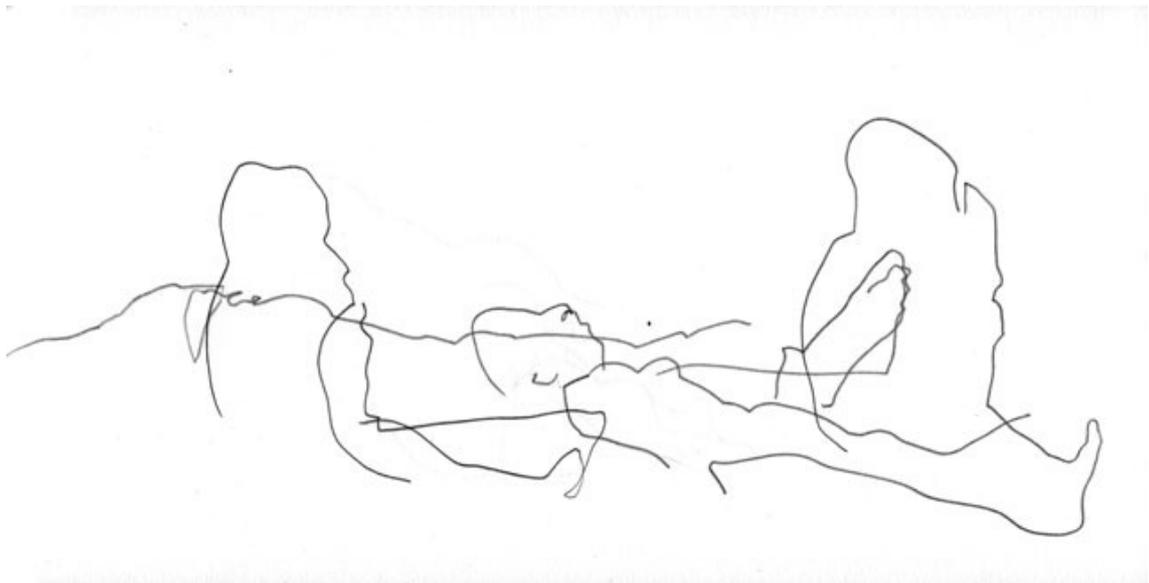
The *Balthazar* project consists of a series of three performance productions and a subsequent scholarly book by Maximilian Haas. Reflecting the traditional division of the performing arts between theatre, dance, and opera, each performance concentrates on a specific theatrical element: narration, choreography, and sound. Each of these has a different conceptual focus, derived from works of the three philosophers who have most prominently shaped contemporary reflection on the animal: Gilles Deleuze, Donna Haraway and Jacques Derrida. Visual artist Ines Lechleitner documents the different project phases using photography, video, sound and drawing. The performances are developed in cooperation with students of theatre/dance schools, and presented in festivals in different cities throughout Europe. The project thus combines art production and education, creation and research. *Balthazar* is part of Haas' practice-based PhD project, *Animals on Stage: An Aesthetic Ecology of Performance* at the Academy of Media Arts Cologne. The project is funded by the DFG-Graduiertenkolleg *Lebensformen+Lebenswissen* (Potsdam, Frankfurt/Oder).

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*Lecture Presentation in English*



© Ines Lechleitner



**Maximilian Haas** is a cultural theorist and dramaturg based in Berlin. He studied at the Institute for Applied Theatre Studies in Gießen, Germany. He is currently staging and writing a practice-based PhD project at the Academy of Media Arts Cologne on *Animals on Stage: An Aesthetic Ecology of Performance*. The project is funded by the DFG-Graduate Center Lebensformen+ Lebenswissen (Potsdam, Frankfurt / Oder). He worked as a dramaturg for performance, theory and music at the Volksbühne Berlin, organized the weekly live-art salon “Baron Saturday” and the conference “Idea of Communism” and collaborates with performance-makers and choreographers. Maximilian Haas teaches at art academies and universities. His research interests, lectures and publications primarily address the field of animal studies, pragmatism and new realism in relation to the aesthetics of performance, contemporary dance and visual arts.

**David Weber-Krebs** is a theatre director, a film- and video-maker and a performer. His work varies between theatre performances that either are intimist or stage crowds, lecture performances, events for one spectator in the public space, as well as films and videos. He explores various contexts as a basis for an experimental process, which questions the traditional relationship between the work of art and its public. He creates situations engaging the spectator in a complex game between getting absorbed or merging with an art piece, and keeping his critical distance towards it. Be it by staging actors (ex. *into the big world*), a donkey (*Balthazar*), a minimalist sculpture (*Performance, Robert Morris revisited*) or a public space (*Miniature*), the form is ever reduced to its simplest expression. It becomes like a projection screen, inviting the spectator into a mode of active contemplation where meaning is not given but produced by the spectator. His work has been produced and shown in theatres, art spaces, cultural centers and festivals including a.o. Frascati (Amsterdam), Mousonturm (Frankfurt), Sophiensaele (Berlin), De Singel (Antwerp), Tseh Dance (Moscow), Steirischer Herbst (Graz), La Villette (Paris), Panorama Festival (Rio de Janeiro), Volksbühne am Rosa-Luxemburg Platz (Berlin), Kampnagel (Hamburg) and Weltkulturen Museum (Frankfurt). David Weber-Krebs has been collaborating on the project *Miniature* with Alexander Schellow since 2005 and on the project *Catalog of Situations* with Jan-Philipp Possmann since 2007. He teaches concept development at the Amsterdam School of the Arts and he leads an atelier at KASK (Gent).

Performance  
**BADco.** <sup>(HR)</sup>  
*A Pound of Hysteria,  
Acceleration... - melodrama*

*Austrian première*

FR 28 MARCH  
21.00 in TQW / Halle G

“Petroleum resists the five-act form.” With this sentence Bertolt Brecht summed up his critique of the theatre aesthetics of the 19th century, which he saw as no longer being able to cope with the experiences and material and technical realities of the 20th century. In *A Pound of Hysteria, Acceleration ... - melodrama* the Croatian performance group BADco. takes up this question: what theatrical means are at all adequate to portray the complexity of our reality with all its internal contradictions? Their answer starts from a historic television dialogue between Heiner Müller and Alexander Kluge from around 1989, in which the two artists speculate about the political and social upheavals of the time. *A Pound of Hysteria, Acceleration ...-melodrama* develops in an alternative television landscape, a cycle of images in which reality is being commented on and thereby at the same time the ideologies and principles of the post-television age are being reconstructed and deconstructed. If television was the companion of the golden age of the welfare state then – according to BADco. – the currently dominant new technologies are the companions of its dismantling.

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CHOREOGRAPHY AND PERFORMANCE: Pravdan Devlahović, Ana Kreitmeyer /  
Darija Doždor, Nikolina Pristaš, Zrinka Užbinec  
CONCEPT AND DRAMATURGY: Tomislav Medak  
TRANSFORMATION OF THE DRAMATURGICAL MATERIAL: Goran Sergej Pristaš  
DRAMATURGY: Ivana Ivković  
PRODUCTION: Lovro Rumiha  
SOFTWARE ALVES: Daniel Turing  
COSTUMES: Silvio Vujičić  
LIGHT: Alan Vukelić  
SOUND: Jasmin Dasović  
SET DESIGN: Miljenko Sekulić Sarma  
PROPERTIES: Ana Ogrizović  
MUSIC: Alban Berg, Wozzek  
TRANSLATION: Tomislav Medak  
PHOTOGRAPHY AND VIDEO: Dinko Rupčić

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PRODUCTION ASSISTANCE: Marta Klepo  
PUBLIC RELATIONS: Ana Kovačević  
GRAPHICS: Dejan Dragosavac Ruta

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THANKS TO Alexander Kluge for the permission to use the talk between him and Heiner Müller *The Poet as a Catapult for Metaphors* in the performance.

INSPIRED by works of Douglas Sirk, Rainer Werner Fassbinder, Pina Bausch, Michael Heinrich, Timothy Mitchell, Nanni Balestrini and The Midnight Notes Collective.

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The production was rehearsed at the artist-run platform SKOGEN in Gothenburg, Sweden, the Culture Center Novi Zagreb, City Center for Culture Maksimir and POGON – Center for Independent Culture and Youth.

SUPPORTED BY: Zagreb City Council for Education, Culture and Sport; Ministry of Culture of Republic of Croatia

The production is a part of *TIMeSCAPES – Images and performances of time in late capitalism* – a partner project of BADco. (Zagreb), Maska (Ljubljana), Science Communications Research (Vienna), Walking Theory (Belgrade) and Film-protufilm (Zagreb). With the support of the Culture Programme of the European Union.

*I believe cinema allows us to withdraw as we sit in an unfamiliar place surrounded by unfamiliar people, but when we sit down to watch television with the family ... that's when things get tense.*

(Rainer Werner Fassbinder)

While discussing the disintegration of the Soviet Union in a televised interview, Heiner Müller and Alexander Kluge return to Brecht's sentence "Petroleum resists five acts". That sentence sums up the problem that faces epic theatre. How can dramatic material depict historical processes with all their inner contradictions, progressions and setbacks that transcend characters and their relationships? The same question – what dramatic material is an adequate means of representation of the organizing principles of today's reality – is the speculative problem of *A Pound of Hysteria, Acceleration...* BADco.'s new performance attempts to find the answer in the historical dialogue of two artists, the playwright Heiner Müller and the film director Alexander Kluge. At the end of the eighties two artists speculate about politics and social upheaval, yet today that speculation resounds as a document of our own present.

Oil remains a problem of epic representation, but from today's perspective it is also an invisible substrate of the circulation of energy and matter in modern society. The basis for permanent expansion of production and consumption for the purposes of accumulation of capital that threatens to bring the planet to an anthropogenic boiling point. A viscous fluid that incombustibly fetters us to the preservation of our current lifestyle.

Grabbing for the emergency brake of the locomotive of world history is Benjamin's metaphor of revolutionary rupture in the unbearable progress of modernity. The methodological question of a catapult for metaphors, a formal register that enables dramatic representation of historic processes, is the foundation of a conversation between Heiner Müller and Alexander Kluge. Staging complexities of political turmoils and social relations, of circulation of matter and affect, is not a matter of documentary representation of reality through theatre but a Brechtian question of the functional transformation of means we use to represent that reality. If we were to argue with a certain tendency in contemporary theater, Müller's intuition against the documentary material into criticism: the political stake of theatre is not to present a different social reality, but rather to stage the existing, melodramatic social reality under different terms.

*A Pound of Hysteria, Acceleration...* is set in an alternative television environment, in a different cycle of circulation of images and social commentary of reality. If the television was a companion to the golden age of welfare state, the post-television age of new screen technologies is a companion to its dismantling. And that post-television age is marked by a new agony of the so-called middle class, a new melodramatic condition dominated by a generalized feeling of discontent with what seems to be a completely blocked social reality that screams for change – although what change that may be remains completely intransparent from the everyday experience of that reality. This performance reconstructs and deconstructs the affective charge of that agonized confusion and ideology of helplessness by performatively pushing its intensity to its needed point of interruption: "When all that mass of things does not circulate ever faster and faster, existing things turn into ghosts of time."

**Pravdan Devlahović** is one of the founders of the performance collective BADco., where he works as performer and choreographer. As a performer he has also collaborated with choreographers a.o. Irma Omerzo (MARMOT), Sandra Banić – Naumovski and Selma Banich (OOUR). Without formal dance school background, he took Cunningham technique classes (Kilina Cremona) in the period between 1995 – 1999. He works as a dance teacher at the Academy of Drama Arts in Zagreb within the movement for actors classes.

**Darija Doždor** is a contemporary dancer. After completing the School for Contemporary Dance “Ana Maletić” she became a member of the Zagreb Dance Company where she works as a dancer of contemporary dance and dance pedagogue. She participates in numerous dance workshops in Croatia and abroad (a.o. with Frey Faust, Andrew Harwood, Libby Farr, Nita Little, Nienke Reehorst, Francesco Scavetta and David Zambrano) and collaborates in dance projects with different companies and authors (with a.o. dance\_lab collective, BADco., Aleksandra Janeva Imfeld, Studio for Contemporary Dance, Oliver Frljić, Maja Drobac, Zrinka Šimičić and Sonja Pregrad).

**Ivana Ivković** holds an M.A. from the Department of Dramaturgy at the Academy of Drama Arts in Zagreb. She is a member of the editorial board of Frakcija Journal for Performing Arts and has published in other publications (Maska, The Drama Review, TkH...). As a member of collaborative theater company BADco. she has co-authored a series of artistic projects since 2004 including *Responsibility for Things Seen: Tales in Negative Space*, presented at the 54th International Art Exhibition – la Biennale di Venezia in 2011. She regularly holds workshops and presents symposia and conferences at international festivals.

**Ana Kreitmeyer** is a dancer and choreographer who works with the Zagreb based performing collective BADco. As a dancer she trained with K. Cremona (Cunningham technique) and V. Slamnik (classical ballet). Together with Sandra Banić – Naumovski (OOUR) she created two choreographies: *Drunken Woods* and *Maybe Once*.

**Tomislav Medak** is a philosopher with interests in contemporary political philosophy, media theory and aesthetics. He co-ordinates theory program and publishing activities of the Multimedia Institute / MAMA (Zagreb, Croatia). He is a free software and free culture advocate and the project lead of Croatian Creative Commons team. He's a supporter of urban activist initiative *Right to the City*. He is author and performer with the Zagreb based theatre collective BADco.

**Goran Sergej Pristaš** is professor at the Academy of Drama Art, University of Zagreb since 1994. From 1990 to 1992, he was artistic director of the SKUC theatre. In 1993 a dramaturge and member of the artistic council of &TD theatre. From 1994 to 1999 he worked as a dramaturge in theatre group Montazstroj and he participated in numerous dance and theatre productions. He has written a few short scripts for documentary films. He is program coordinator in Centre for Drama Art (CDU) since 1995 and was president of the board of CDU from 2000 to 2007. Moreover he is founder and editor-in-chief (from 1996 to 2007) of *Frakcija*, a magazine for the performing arts (one of the most highly respected performing magazines in Europe). Besides that he is one of the initiators of the project *Zagreb – Cultural Kapital of Europe 3000*. Currently he is director, producer, dramaturge and performer in the internationally presented artistic collective BADco.

**Nikolina Pristaš** is a choreographer and dancer working in a Zagreb based performance group BADco. After her graduation at the School for Contemporary Dance “Ana Maletić” (1994) she joined Zagreb Dance Company for which she danced for the next five years. Parallel to her dance studies (with Kilina Cremona – Cunningham technique and taking workshops / seminars with various dance artists in Europe and USA) she danced in the productions of international as well as home choreographers a.o. with Irma Omerzo, Iva Nerina Sibila, Emilio Gutierrez, Alberto Beбето Cidra and Alexey Taran. She also studied at the University of Zagreb – Faculty of Humanities and obtained their diploma (2003) at the departments of English Language and Literature and Comparative Literature. In 2000 together with Pravdan Devlahović, Ivana Sajko and Goran Sergej Pristaš she founded BADco. She made her first choreographic work – *choreography 2* (which was the first part of a tripartite dance performance *2tri4*) – while working with that group of people. *2* was a part of the Aerowaves selection in 2002 and was awarded (Hooge Huysen prize for young talents) at the Julidans festival in Amsterdam in 2002. She occasionally gives dance classes for companies in Zagreb and holds workshops (usually in collaboration with other BADco. members) in Croatia and abroad.

**Zrinka Užbinec** is a dancer and performer with interest in choreography. She is a member of performance collective BADco. and has been, until 2013, one of the coordinators of Experimental Free Scene (ekscena), an independent organization established to promote contemporary dance and other forms of performing arts. She has finished the School for Contemporary Dance “Ana Maletić” and has participated in many dance workshops in Croatia and abroad. Her work experience includes collaborations with authors and groups like a.o. Oliver Frljić, Llinkt!, Marmot / Irma Omerzo, OOUR, Rajko Pavlić, Matija Ferlin and Aleksandra Janeva Imfeld. She has coauthored several dance projects. Often giving classes in contemporary dance, she also holds workshops with other BADco. members in Croatia and abroad. She holds a degree from the Faculty of Economics, University of Zagreb.

**Speculating with...  
FOUR DIALOGUES**

with Bernd Kraeftner,  
Karin Harrasser, Janez Janša,  
Katrín Solhdju, Michael Halewood,  
Tomislav Medak, Aino Korvensyrjä,  
Paula Caspão, Bojana Cvejić,  
Anna Mendelssohn

**SAT 29 MARCH**  
from 12.00 in TQW / Halle G

*Admission free*

Having a conversation means accepting a diversion from one's own thoughts. In a dialogue sense becomes shared. The *dialogós* is a play through words in which the participants have to get involved with one another in an anticipatory way so that the flow does not peter out. Feeling out for possible answers, affirming or rejecting them in advance, a speculative gesture is part of every conversation.

Four live conversations follow hard on the heels of four terms that seem to be central to current aesthetic and political debates: materiality, history, improbability and intangibility. The lures interfere during the dialogue: a parasitical position on the issue, a digression, a performative counterargument. Attractions that cross the arguments and lure them onto other tracks. NIKOLAUS GANSTERER will accompany the dialogues as a draughtsman and document the course of the hypothesis-building in diagrams.

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*Dialogues in English*

### **12.00 h – 13.30 h**

#### Speculating with the intangible

BERND KRAEFTNER (artist, University of Applied Arts, Vienna) talk about the question of how one can address the dead and other presences that are not materially present. How one can we make them matter? Their baits are the Viennese dead (and probably a performer).

### **14.00 h – 15.30 h**

#### Speculating with history

KATRIN SOLHDJU (cultural-studies scholar, Centre for Literary Research, Berlin) and KARIN HARRASSER (cultural-studies scholar, Linz University of Art) ask what kind of agents and forms of knowledge historiography produces and what the anteroom of the last things before the last looks like. JANEZ JANŠA (artist, MASKA, Ljubljana) will divert their thoughts.

### **17.00 h – 18.30 h**

#### Speculating with materiality

MICHAEL HALEWOOD (philosopher, University of Essex) and TOMISLAV MEDAK (philosopher and performer, BADco. Zagreb) investigate what the material of the social is. What role has the material played in political theory and social theory since Marx? AINO KORVENSYRJÄ (artist, Helsinki/Cologne) will pour oil on the flames.

### **19.00 h – 20.30 h**

#### Speculating with improbability

PAULA CASPÃO (artist Paris, researcher University of Lisbon) and BOJANA CVEJIĆ (artist, TkH / Walking Theory Belgrade) are going to foreground questions about what kind of affective object improbability is. They will also talk about performative gestures that are required to make place for insecurity and nonsense and the political nature of such gestures. ANNA MENDELSSOHN (performer, Vienna) will insure their imponderabilia and eventualities.

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CONCEPT *Speculating with ...four dialogues with lures*: Karin Harrasser, Sandra Noeth, Alexander Martos

*Scores N°8: Lures of Speculation* is part of *TIMeSCAPES. Images and Performances of Time in Late Capitalism*, a project of the following organisations:

Science Communications Research (Vienna), BADco. / Filmprotufilm (Zagreb), MASKA (Ljubljana) and TkH / Walking Theory (Belgrad).

With the support of the cultural programme of the European Union, Bundeskanzleramt Kunst and Science Communications Research.



BUNDESKANZLERAMT ■ ÖSTERREICH  
KUNST

**Paula Caspão** is a researcher and intermedia artist based in Paris, working at the crossroads of choreographic performance and other fields, and between theory and practice. She holds a PhD in philosophy/ epistemology (University Paris-10), and is currently a postdoctoral research fellow in performance studies at the University of Lisbon. Having directed workshops on dramaturgy and performing practices across Europe and Australia, she is a guest lecturer at the Danish National School of Performing Arts, Copenhagen. With Bojana Bauer, Jean-Baptiste Veyret-Logerias, Johann Maheut and Ivana Müller she has co-founded INSTITUT, a Parisian platform for criticality and exchange across artistic practices.

**Bojana Cvejić** is a performance theorist and performance maker based in Brussels. She is a co-founding member of TkH editorial collective (<http://www.tkh-generator.net>) with whom she has realized many projects and publications. Bojana Cvejić studied musicology and holds a PhD in philosophy (Centre for Research in Modern European Philosophy, London). She is (co-)author, dramaturge and/or performer in many dance and theater performances since 1996 (with Jan Ritsema, Xavier Le Roy, Eszter Salamon, Mette Ingvarstsen etc.). Her latest and upcoming books are *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance* (Palgrave Macmillan, Basingstoke, upcoming); *Public Sphere by Performance*, co-written with A. Vujanović (b\_books, Berlin, 2012), *Parallel Slalom: Lexicon of Nonaligned Poetics*, co-edited with G. S. Pristaš (TkH/CDU, Belgrade/Zagreb, 2013), *En Attendant & Cesena: A Choreographer's Score*, co-written with A.T.De Keersmaeker (Mercator, Brussels, 2013). Her current research interests are social choreography and the critique of liberal individualism in contemporary art.

**Nikolaus Gansterer** was born 1974 in Klosterneuburg, Austria. He lives and works in Vienna and Berlin. Nikolaus Gansterer studied art at the University of Applied Arts in Vienna and completed his post-academic studies at the Jan van Eyck Academie at Maastricht in The Netherlands. He is cofounder of the Institute for Transacoustic Research and The Vegetable Orchestra. Nikolaus Gansterer is deeply interested in the links between drawing, thinking and action unfolding their immanent structures of interconnectedness. He is internationally active in performance and exhibitions. [www.gansterer.org](http://www.gansterer.org)

**Michael Halewood** is a Senior Lecturer at the University of Essex (UK). His research covers the intersection between philosophy and social theory and he has written on topics such as the concept of the social and its relation to the natural, the body, sexual difference, contemporary theorizations of subjectivity and materiality, and the work of Marx, Whitehead, Deleuze, and Dewey. His last book *A. N. Whitehead and Social Theory. Tracing a Culture of Thought* was recently reprinted in paperback. Currently, he is working on a book titled *Towards a Philosophy of the Social*.

**Karin Harrasser** is professor for cultural studies (Kulturwissenschaft) at the University of Art and Design Linz. She studied German Literature and History at the University of Vienna where she completed her dissertation on the narratives of digital cultures. After a post-doc position at Humboldt-University Berlin she continued her researches in the cultural history of prosthetics at the Academy of Media Arts Cologne. She conducted one research project on the production of gender and knowledge in various museums and realized numerous projects at the intersection of arts and science communication. With the research association SCR and Alexander Martos she is part of TIME SCAPES. Images and performances of time in later capitalism. Her last book is *Körper 2.0. Über die technische Erweiterbarkeit des Menschen*, Bielefeld 2013.

**Janez Janša** is artist, writer, performer and director of interdisciplinary performances as well as conceptual and visual artworks. His work contains strong critical and political dimension and focuses on the relation between art and social and political context. He is author of the book *JAN FABRE – La Discipline du chaos, le chaos de la discipline*, Armand Colin, Paris 1994) and was editor in chief of MASKA, performing arts journal from 1999 to 2006. He is the director of Maska, institute for publishing, production and education based in Ljubljana, Slovenia.

**Aino Korvensyrjä** is (an artist) based in Helsinki and Cologne. In the past her work involved fictions and educational formats, exploring contexts in which politics of information, of mediation and of economization intersect. Her current project deals with prediction and modeling related to energy and natural resources. She was awarded the Chargesheimer Prize for Media Arts and the Young Artist Grant of the Finnish Art Association and exhibited and performed her work a.o. in Museum Ludwig Cologne, Salzburger Kunstverein, BBK Köln, Glasmoog Cologne, Kampnagel Hamburg and Bundeskunsthalle Bonn.

**Bernd Kraeftner** is an artist and researcher. He has realised numerous transdisciplinary research projects on the interface of science, society and art. He is the founder of the research group Shared Inc. (Research Centre for Shared Incompetence, [www.sharedinc.net](http://www.sharedinc.net)) and teaches at the University of Applied Arts Vienna in the Departments of Art & Science and Digital Art

**Tomislav Medak** is a philosopher with interests in contemporary political philosophy, media theory and aesthetics. He is co-ordinating theory program and publishing activities of the Multimedia Institute/MAMA (Zagreb, Croatia). He's a free software and free culture advocate and project lead of Croatian Creative Commons team. He's supporter of the activist initiative Right to the City - Zagreb. Last but not least, he's author and performer with the Zagreb based theatre collective BADco.

**Anna Mendelssohn** studied acting at the Dartington College of Arts in Bretton Hall, School of Performing Arts. As a performer she has been a member of the ensemble toxic dreams since 2004 and has collaborated with several other choreographers and directors: a. o. with David Mayaan for *Der Familientisch* (2005), with Andre Turnheim for *Venus im Pelz* (2009), with SUPERAMAS for *Empire (Art & Politics)*. Within her own artistic practice she is mainly interested in parallelism between individual, private events and the global, political events, in particular for the role of speech and rhetoric. In 2010 she developed the award-winning solo *Cry Me a River* and presented her latest creation *art for a lonely heart* in 2011 in the framework of a cooperation between Wiener Festwochen and Tanzquartier Wien. Later she created *The Rise and Fall* (2011), *The Furious Ballade of Folk* (2012), *WHAT?* (2013) and recently *Here and Now* (2013).

**Sarah Sander** is scientist in the field of media and cultural studies and works as research associate at the University of Art Linz. During her studies of cultural science, film studies and gender studies in Berlin, Málaga and Weimar she worked also as freelancer artist in the frame of festivals and exhibitions a.o. in the Forum of the Berlinale, Britspotting - the British and Irish Filmfestival in Berlin, at Kunst-Werken and at the Haus der Kulturen der Welt, Berlin. Sarah Sander is interested in space-dispositives and techniques of the subject and is actually writing a PhD with the title *Transit-Räumen. Medien und Techniken der Verfassung moderner Identität*.

**Katrin Slohdju** is scientist in the field of cultural studies and research associate at the Center of Literature and Cultural Research Berlin and a member of the Groupe d'étude constructiviste an der Université libre de Bruxelles. Her researches and interests are focused on history and Theory of Knowledge mainly in life sciences, new relationships between epistemology and ethic, pragmatism and speculative thinking. Her recent publications are a.o. Debaise, Pontegnie, Solhdju u.a. (Hg.): *Faire art comme on fait société – Les Nouveaux commanditaires*, Presses du Réel 2013; 'Une nouvelle culture de l'intérêt. Des organes survivants à la médecine de transplantation', in: Delaporte (H.g.): *La transplantation. Une approche transdisciplinaire*, Éditions du Cerf, 2013; *Selbstexperimente. Die Suche nach der Innenperspektive und ihre epistemologischen Folgen*, München 2011.