

Biographies

steirischer herbst 2013

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atelier le balto (DE/FR)

Urbanist Véronique Faucheur and landscape architect Marc Pouzol have been operating atelier le balto in Berlin since 2001. Together with their third partner, Marc Vatinel, they design and build numerous gardens for prominent venues of art and culture such as the Palais de Tokyo in Paris, Kunst--Werken (KW) in Berlin, Villa Romana in Florence, and the Ludwig Forum für Internationale Kunst in Aachen. Plant development and human movement are an integral part of their practice. atelier le balto creates places for encounter and exchange. Véronique Faucheur (1963) is an urbanist (Institute of Urban Planning IFU Paris, 1992), has completed a postgraduate course in the history of landscape and gardens (ENSP Versailles, 1993), and has professional experience with contemporary dance and choreography. Marc Pouzol (1966) is a freelance garden and landscape architect (Landscape Architecture School in Versailles, 1993), a trained gardener (Ecole du Breuil, Paris) and member of Berlin Chamber of Architects and Werkbund Berlin. For the 2013 steirischer herbst festival centre they are working in a team with Laurent Dugua for exterior architecture, Holger Lindmueller & Grégoire Tourne for interior design, and Studio Dinnebier for lighting.
lebalto.de

Antonia Baehr (DE)

Antonia Baehr is a choreographer and filmmaker. Her work is typically non-disciplinary, involving a method of collaboration with different people that uses a game format with switching roles: each person serves in turn as director, author, host, performer and guest for others. She graduated in Film and Media Arts from the Hochschule der Künste Berlin with Valie Export (1996) and was awarded a DAAD grant and a Merit Scholarship for the School of The Art Institute of Chicago. There she completed her Master's in Performance with Lin Hixson. From 2006 until 2008 she was associate artist-in-residence at Les Laboratoires d'Aubervilliers in France. Her productions include "Holding hands" with William Wheeler (2000); "Un après-midi" (2003); "Cat Calendar" together with Antonija Livingstone (2004); "Larry Peacock" co-produced by Sabine Ercklentz and Andrea Neumann (2005); "Merci" (2006); "Over The Shoulder" (2009); "For Faces" (2010); "My Dog is My Piano" (2012) and "Beginning with the Abecedarium Bestiarium" (2012). With "Rire" ("Lachen") she was a guest at steirischer herbst festival 2009. In March 2013 the Beursschouwburg in Brussels proposed a two-month focus programme on Antonia Baehr's and Werner Hirsch's work including performances, films, video installations, music, books and vinyl publications. The series is called "make up. at Antonia Baehr and Werner Hirsch's table". Antonia Baehr is the producer of the horse whisperer and dancer Werner Hirsch, the musician and choreographer Henri Fleur, and the composer Henry Wilt. She lives in Berlin.
www.make-up-productions.net

Dewey Dell (IT)

Dewey Dell was formed in 2007 by four young people: Teodora, Demetrio, Agata Castellucci and Eugenio Resta. The four founders of the company evolved artistically together, sharing the important formative experience of the Stoa, the School for Rhythmic Movement based in Cesena, Italy. Teodora, Agata, Eugenio and Demetrio have strong skills in different areas. This led to each of them prioritising a specific aspect of the work, although they still model their materials collectively. Teodora is author of choreographies, Demetrio composes the music, Eugenio designs the lights and takes care of the technical aspects of production, while Agata assists choreographic creation and takes care of technical and production aspects. Since 2007, Dewey Dell has been part of the Fies Factory project at Centrale Fies and has been supported by the EU network apap - advancing performing arts project since 2013. Amongst Dewey Dell's works are their first creation "elle vide" (2007), winner of the special prize GD'A 06/07 and participant at the dance network Aerowaves at The Place, London in 2008; "KIN KEEN KING" (2008); "Baldassarre" (2008); "Cinquanta Urlanti Quaranta Ruggenti Sessanta Stridenti" (2010) is supported by the EU project "Focus on Art and Science in the

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Performing Arts". In 2011/12 they realised two different projects: a live concert, "Black Fanfare//Dewey Dell", in collaboration with Demetrio Castellucci's group Black Fanfare, and "Grave", which focused on the sensation of a body precipitating. In September 2011, Dewey Dell presented some works and did a workshop at Wesleyan University in Middletown, Connecticut. In 2012 they began a collaboration with Australian artist Justin Shoulder called "The Exchange", a reciprocal process of development, presentation and exchange that will run until 2014. The name Dewey Dell is a tribute to the young girl in William Faulkner's novel "As I lay dying", under whose gaze the company prepares itself to wander towards the abyss.
www.deweydell.com

Luigi Fassi (A/IT) / Katerina Gregos (BE/GR)

Born in Turin, **Luigi Fassi** studied philosophy and contemporary art in Turin, Cologne und Zurich. He has been visual arts curator of steirischer herbst since November 2012. From 2009 to 2012 he was the director of ar/ge kunst Galerie Museum in Bolzano, Italy where he curated solo shows by William E. Jones, Runo Lagormarsino, Alejandro Cesarco, Chto Delat?, Eva Kotatkova and Katarina Zdjelar among others. From 2008 - 2009 he was Helena Rubinstein Curatorial Fellow at the Whitney Museum ISP in New York, in 2006 he was curator in residence at NIFCA – Nordic Institute for Contemporary Art and at FRAME, the Finnish Fund for Art exchange in Helsinki. Fassi has organised exhibitions internationally, including "Theoretical Practice" at ISCP, New York (2009); "Archeology of Mind" at the Malmö Konstmuseum, Sweden (2008); "Baltic Mythologies" for the 3rd Prague Biennale (2007) and the 5th Finnish Triennial at the Kunsthalle Helsinki (2007). He has written for publications such as Artforum, Domus, Site and Mousse and he is the co-author of "Clement Greenberg. L'avventura del Modernismo" (Milan, 2011) and "Time Out of Joint: Recall and Evocation in Recent Art" (Yale, 2009). He chairs the committee of Present Future at Artissima, Torino, Italy and is a board member of the Fondazione Morra Greco, Naples, Italy.

Katerina Gregos (born in Athens) is an art historian, curator and writer based in Brussels. She has curated numerous international exhibitions, including most recently "Newtopia: The State of Human Rights" (Mechelen, BE), and "Alfredo Jaar: Let There Be Light" at ING Cultural Centre, Brussels, both in 2012. That year she was also on the curatorial team of Manifesta 9, the European Biennial of Contemporary Art (Genk). In 2011 she curated "Speech Matters", an internationally acclaimed group show for the Danish Pavilion at the 54th Venice Biennale, and was co-curator of the 4. Fotofestival Mannheim Ludwigshafen Heidelberg, Germany. Besides "Liaisons Dangereuses" for steirischer herbst, she is currently preparing an exhibition for the Gothenburg Biennial, Sweden 2013. In terms of institutional positions, Gregos formerly served as founding director of the Deste Foundation's Centre for Contemporary Art, Athens and as artistic director of Argos – Centre for Art and Media, Brussels. Currently, she is also artistic director of Art Brussels and a visiting lecturer at HISK – The Higher Institute of Arts, Gent. She has also published extensively on art and artists in books, magazines and exhibition catalogues and has regularly participated in numerous conferences and symposia in museums, biennials and cultural institutions internationally.

Massimo Furlan (CH)

Swiss-Italian artist Massimo Furlan was born in 1965 in Lausanne. From 1984 to 1988 he studied Visual Arts at the Beaux-Arts School of Lausanne. Since 1987 he has regularly exhibited his work in Swiss and European art galleries and museums. His artistic research led him to the stage, and collaborations with several dance and theatre companies. In 2003 he founded his own company, Numero23Prod, which focuses on the performing arts. His own biography forms the central theme of his projects. An everyday story or memories from his childhood become the source for his works: A banal story, memories from his childhood become the origin for his works: moments in which he played football alone in his room while listening to a match on the radio or watching the Grand Prix d'Eurovision de la Chanson in 1973, where the performance by the Swiss singer Patrick Juvet filled the eight-year-old with enthusiasm for *Schlager* music. His works include: "Schiller Thriller" (2011, Internationale Schillertage Mannheim), "1973" (2010), "Foot", "You can speak, you are an animal" (2009), "Sono qui per l'amore" (2008), "Les filles et les garçons" (2007), "International Airport" (2007). Among his well-known works are his re-enactments of legendary football games, one-man shows in which he recounts the entire course of the match in football stadiums in real time, in the role of a particular player in each case, for instance Jürgen Sparwasser in the match between the FRG and GDR in 1974 ("22. JUNI 1974, 21 UHR 03" Kampnagel Hamburg, 2009) or as Hans Krankl in the match between Austria and Germany at the 1978 World Cup in Argentina ("Das Wunder von Cordoba", Wiener Festwochen 2008).
www.massimofurlan.com

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hoelb/hoeb (AT)

Barbara Hölbling (hoelb), born in Hall in Tirol and Mario Höber (hoeb), born in Feldbach in Styria, both studied stage design at the University of Music and Performing Arts in Graz, with Barbara Hölbling going on to study theatre, film and media studies in Vienna and Mario Höber at the Gerrit Rietveld Academie in Amsterdam. Since 2000, the two artists have been working together as hoelb/hoeb in visual art and film, video, installation and performance. Their projects include: "up/downgrade 2nd" (brut Wien 2013), "unter gang art/updating the downfall" (Tanzquartier Wien 2012), "up/downgrade prime" (brut Wien 2012), "Let's Believe in Hive" (Kammerspiele München, 2011), "Transmitter" (Space04-Kunsthhaus Graz, 2010), "Oral History" (Schloss Hainfeld, 2009), "hosted" (Festival Regionale, 2008), "Ludic Space" (Zagreb 2005), and "Wenn die Zeit zum Raum wird" (Austrian contribution to the Prague Quadrennial 2003). Film discographies include "leben hoch 2" (45 min., 2011), "Wenn Neuronen sich verlaufen" (30 min., 2009), "sichten" (19 min., 2006), "begegnungen" (30 min., 2006), and "karel" (45 min., 2001); Barbara Hölbling and Mario Höber live and work in Vienna.

Fumiyo Ikeda (BE/ JP) & Un Yamada (JP)

Born in 1962 in Osaka, Japan, **Fumiyo Ikeda** lives in Brussels. In 1979, she entered Maurice Béjart's dance school MUDRA, where she met Anne Teresa De Keersmaeker and in 1983 joined the recently founded company Rosas. Between 1983 and 2008 she contributed to the creation of and danced in almost all of Rosas' productions and appeared in several of the company's films and videos. Alongside her activity within Rosas, Fumiyo Ikeda has also worked with Steve Paxton, Needcompany, Josse De Pauw and Tom Jansen. She has participated in several films and theatre plays. In 2007 she created "Nine Finger" with Benjamin Verdonck and Alain Platel, which was selected for the Festival d'Avignon and appeared in "in pieces", a collaboration with the British playwright and director Tim Etchells (Forced Entertainment) that premiered in 2009. She also performed in "Live and Times", Episode 2 by Nature Theater of Oklahoma (2010). **Un Yamada** was born in 1969 in Tochigi, Japan. She started her career as a choreographer in 1996. She finds inspiration and motifs in everyday gestures and actions, and blends them with her unique sense of humour and wit. Un Yamada founded her own company Co. Yamada Un in 2002, which has since then toured extensively in Japan and internationally. She regularly works together with musicians and develops choreographies for theatre performances and operas. Her unique stage presence – energetic and feeble at the same time – and her witty concepts have led to collaborations not only with fellow dancers and choreographers but also with mathematicians and physicists, for instance. This is not Un Yamada's first collaboration with a dancer / choreographer residing in Brussels. In 2007, she worked with Yukiko Shinozaki (deepblue) to create "hibi" (meaning "everyday" as well as "crack" in Japanese), which was presented at Vooruit, Kaaitheater, and at Stuk in Belgium and at Kichijoji Theater in Tokyo.
yamadaun.jp

Anne Juren (AT/FR)

Anne Juren (1978, Grenoble, France) is a Vienna-based choreographer and dancer. After her studies of contemporary dance at the Conservatoire National Supérieur de Danse de Lyon and French literature, she was a student at the Trisha Brown Dance Company in New York in 2000. Her solo show "A?" (2003) and "J'aime" (2004) in cooperation with Alice Chauchat, "Code Series" (2005) and "Look Look" in collaboration with Kroot Juurak, "Patterns of Sport and Dance" (2006) have been shown in Viennese venues such as brut Wien, Tanzquartier Wien, ImPulsTanz and at various international dance and theatre festivals. 2006 - 2007 she was artist-in-residence at Tanzquartier Wien and took part in the European cultural programme IDEE. In 2008 she worked as a choreographer at the Vienna Burgtheater for the production "Ende gut, alles gut" and presented the first version of her performance "Magical" at Tanzquartier Wien. As a choreographer she has also made contributions to joint projects such as Phillip Gehmacher's "walk and talk" series and "I Like to move" for Linz cultural capital of Europe 2009. In 2010 she developed "Piece sans Paroles" together with DD Dorvillier and the New York-based director Annie Dorsen. She readopted "Magical" in close cooperation with Annie Dorsen and presented it at the ImPulsTanz Festival in Vienna. Since then the piece has been presented at Théâtre de la cité Internationale/Paris, Zodiak/Helsinki and Kampnagel/Hamburg. In November 2011 her work "Tableaux Vivants" was a collaboration with visual artist Roland Rauschmeier and composer Johannes Maria Staud premiered in the context of the EU project "project modul dance" at Wien Modern in cooperation with Tanzquartier Wien. Her latest work "Lost&Found", a choreographic work reflecting upon the interplay of memory, projection and factual events, was staged at brut Wien at the end of 2012.

Daniel Kötter & Hannes Seidl (DE)

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Director and film-maker Daniel Kötter and musician and composer Hannes Seidl have been working together since 2008. Together they created several pieces for the stage ("Falsche Arbeit" 2008, "Falsche Freizeit" 2010, "Freizeitspektakel" 2010, "Fernorchester" 2012), installations including "Galerie" 2010, "Festessen" 2010 together with Kathinka Walter and Friederike Meese, "Treppe" 2011, "Fernochester" 2012, and films, for example "Film für übers Sofa" (2009) and "Anschlussfilm" (2009). Their works have been shown at major international festivals ("Freizeitspektakel" at the Biennale di Venezia, Musicadhoj Madrid, Zukunftsmusik Stuttgart, and at Warsaw Autumn 2011; "Film für übers Sofa" at the Optica Festival 2009, KunstFilmBiennale Cologne, Kunstfilmtag Düsseldorf, Bolzano Short Film Festival (best experimental short film), emaf Osnabrück, among others). **Daniel Kötter**, (b. in Bergisch Gladbach in 1975), is a director, film-maker and video artist. His works explore and alternate between different media and institutional contexts, combining techniques of structuralist experimental film with approaches of documentarism and spatial design. They have been on show at numerous international film and video art festivals, in galleries, theatres and concert halls in Europe, the US, Mexico and Nigeria. Collaboration with composers and choreographers plays an important role in his work. His main films are the Super 8 trilogy "camera movement and location" (2006–09) and the multi-channel trilogy "Arbeit und Freizeit" (2009–2011). **Hannes Seidl** (b. in Bremen in 1977) is a composer of New Music and lives and works in Frankfurt. He studied composition at the Folkwang-Hochschule Essen and at the Institute of Electronic Music in Graz. He writes compositions for solo instruments, ensembles, live electronics, and tape music, that he has developed in collaboration with numerous ensembles (Klangforum Wien, Ensemble Modern, among others). He has won numerous grants, e.g. from the Darmstädter Ferienkurse für Neue Musik, the Akademie der freien Künste Berlin, and the Impulse competition in Graz (2004).

www.stock11.de

www.danielkoetter.de

Federico León (AR)

Born in Buenos Aires in 1975, Federico León has been a leading figure in the aspiring Argentine theatre scene for more than ten years now. He is an actor, director, playwright, filmmaker and theatre teacher. He wrote and directed "Cachetazo de campo" ["Country Smac" k], "Museo Miguel Ángel Boezio", "Mil quinientos metros sobre el nivel de Jack" and "El adolescente". With "Yo en el Futuro" ("Me in the Future") he was guest at steirischer herbst festival 2009. His theatrical work also includes the unperformed "Ex Antuán". Federico León wrote, directed and acted in his first film "Todo juntos". In 2007 he wrote and directed with Marcos Martínez his second film "Estrellas" and in 2009 "Entrenamiento elemental para actores" together with Martín Rejtman. He has won various awards for his work, including the First Prize for Playwriting from Argentina's National Theatre Institute, the 2004 Konex Prize awarded by the National Arts Fund and the First National Prize for Playwriting 1996 - 1999 from the Argentinian Government. In 2002 he was selected from numerous artists around the world to participate in "The Rolex Mentor and Protege Arts Initiative". As part of this artistic initiative, he worked over a year with Robert Wilson. Some of his plays and the script of "Todo Juntos", as well as reviews, interviews and texts about the creating process of his work, were published in 2005 in "Registros - Teatro reunido y otros textos" by Adriana Hidalgo.

Amund Sjølie Sveen (NO)

Amund Sjølie Sveen was born in 1973 in Vadsø in the far north of Norway and is based in Oslo. He is an artist and percussionist and has a master's in solo percussion from Göteborg College of Music, Sweden. Amund Sjølie Sveen works with a wide range of expressions whose common ground is sound; contemporary solo and chamber music, folk music, free improvisation, performance and sound-art installations. He is a member of the ensembles NING and Slagr. In recent years he has worked with a series of performance lectures including live music, e.g. "USB - United States of Barents" – discussing identity and IKEA in the northern corner of Europe, or "Sound of Freedom" – investigating the connections between sound, music, weapons and warfare, which has been performed all over Europe. With his performance lecture "The Norwegian Way" looking at art, oil and happiness in the richest country on earth, he was also guest at the "Truth is concrete" 24/7 marathon camp at steirischer herbst 2012. Recent projects are "Horisont", a permanent sound installation for the Sami College in Kautokeino / Norway; "Tour de Arctic", an outdoor interactive sound installation using bicycles as sound interfaces; "Song by Geirr Tveitt" and a new studio recording with the contemporary folk music band Slagr, and the performance lecture "Sound of Freedom".

www.amundsveen.no

Boris Nikitin (CH)

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info@steirischerherbst.at / www.steirischerherbst.at

Theatre-maker and curator Boris Nikitin, born in Basel/Switzerland in 1979, studied Applied Theatre Studies in Gießen from 2002 to 2008, where he carried out a variety of artistic projects including the "diskurs 05" festival and the plays "Woyzeck" (2007) and "F wie Fälschung" (2008/09), that were both invited to the Impulse festival as two of ten outstanding independent theatre productions in 2009. Since 2009 he has been realising projects in the independent scene and at municipal theatres, including at Kaserne Basel, HAU, Gessnerallee, Theater Freiburg, and Schauspielhaus Graz. His projects "Imitation of Life" (2009) and "Woyzeck" have been touring internationally for several years. "F wie Fälschung" was awarded the Dietmar-N.-Schmidt Prize at the German Impulse festival, while "Woyzeck" received the jury prize at the 100° festival in Berlin. Most recently, he staged the project "How to win friends & influence people" with the Mormon community in Freiburg (2013). Boris Nikitin lives in Basel.

Theater im Bahnhof & Gaststübentheater Gößnitz (AT)

The Graz-based Theater im Bahnhof is Austria's largest professional free theatre company. According to its own definition, TiB/Graz sees itself as a contemporary popular theatre and has from the outset focused on Austrian identity between tradition and pop. Some eighteen artists continuously work on the formulation of an individual, contemporary concept of theatre. The scrutiny of their own production methods must also be seen in the context of the general discussion in the German-speaking world: Where is theatre going internationally? What do other theatre-makers think about? What manifestations arise from this and how do their individual qualities emerge? What routines need to be breached? Theater im Bahnhof is a frequent guest at steirischer herbst, e.g. in 2007 with "Zwischen Knochen und Raketen"; the "Tempel der Vernunft" for the opening of the festival 2009; the "Tod eines Bankomatkartenbesitzers" in 2010; the song performance "Time to get read for love" in 2011 and last year with "Daybreak into the city", a series of excursions at 5am in the morning as a contribution to the 24/4 marathon camp "Truth is concrete". **Gaststübentheater Gößnitz** was founded in 2000 and is devoted to the long tradition of "Stübentheater", or pub theatre. The productions explore rural life in an authentic, critical and identity-promoting manner. The focus is always on the normalcy and complexity of life "in the country", between global influences and urban accents. Characteristic of the Gaststübentheater is that the location of the performance changes every time, being staged primarily in tranquil rural pubs. Hence, every performance remains unique, with the spatial limitation encouraging a physical closeness between the company and audience. The aim of the actors, all with close ties to the rural district of Gößnitz, is to add a new inimitable facet to the familiar, local amateur theatre with their individual productions. Recent works include "Aus dem Leben Hödlmosers" after Reinhard P. Gruber (2007/2008), "Die Abelsberger Chronik", "Wildwochen" (2010), and "Beim Woaz schöl'n" (2011).
www.theater-im-bahnhof.com
www.gaststuebentheater.at

united sorry (AT/NL)

Frans Poelstra (born 1954) is a choreographer, performer and coach based in Vienna since 2004 and **Robert Steijn** (born 1958) is a dramatic advisor and performer who lives a nomadic life in Europe teaching e.g. at SNDO, School for New dance Development in Amsterdam and at P.A.R.T.S. in Brussels. They started working together in 2003 under the label united sorry. They produce performances and installation art for theatres, galleries and festivals. Projects by united sorry include "I am...in concert" (Coda festival Oslo 2004); "Frans Poelstra, his dramaturge and Bach" (ImpulsTanz 2004); "Dan, Martha, Trisha, Frans & Robert" (Tanzquartier Wien 2006); "The Intensifiers, part 3, Nous sommes très petits (face à la montagne)" (Impulstanz 2008); "The Intensifiers, part 4, The Mud Generation" (Tanzquartier, 2008); the community art project "Maria Theresia entdeckt die Zeitgenössische Kunst" in collaboration with Theater im Bahnhof, Pieter Ampe, Anne Juren, Roland Seidel and others (2008). Other projects include "How low can you go", staged at the Choreographic Platform Austria in Graz, (2009); "Dancing the thin line" (Tanzquartier Wien, 2009 and in a new version for the project "Absolutly free" at Landesmuseum Joanneum Graz); "s-s-s-sinking in" inspired by the Brazilian painter Beatriz Milhazes (Fondation Cartier, Paris, 2009); "united sorry and Egon Schiele" (Tanznacht at Leopold Museum, 2009); "the ritual of finishing" in Mexico City und in Montpellier (2009); "Lost in space" (brut Vienna, 2010) and "Holy Shit" (Tanznacht Vienna 2010). In 2012, they launched the long-term project "Green Conversations". steirischer herbst showed the premiere of their performance "feminine delight" in 2007, a work in collaboration with the musician Martin Siewert. united sorry contributed also to the "Tempel der Vernunft", the opening project for steirischer herbst 2009. Last year, Robert Steijn staged a tier dance ritual in the woodland of Graz as part of the "Daybreak into the City" excursions arranged by Theater im Bahnhof during the "Truth is concrete" 24/07 marathon camp.
www.unitedsorry.com

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A Two Dogs Company / Kris Verdonck (BE)

Born in 1974, the Belgian theatre-maker and visual artist Kris Verdonck studied visual arts, architecture and theatre. This broad educational background is reflected in the work he produces: his creations can be situated in the transit zone between the visual arts and theatre, between installation and performance, between dance and architecture and are staged by the artist's A Two Dogs Company. He has directed theatre productions and produced various installations, e.g. "a.o. 5" (2003); "Catching Whales Is Easy" (2004) and "II" (2005). The first "STILLS", voluminous naked human figures projected onto buildings in public space, were created in 2006 and commissioned by the festival La Notte Bianca in Rome. In 2007 the theatrical installation "I/II/III/IIII", featuring four female dancers hanging like marionettes in a huge machine, was staged in Ghent and in 2008 the performance "END" premiered at the Kunstenfestivaldesarts in Brussels. Verdonck often presents combinations of different installations/performance as "VARIATIONS". "VARIATION IV", a combination of seven installations, was shown during the Festival of Avignon 2008. In 2010 he finished the 'circuit performance' "ACTOR #1", which shows three variations on the theme from chaos to order. "K, a Society", a circuit of installations and projections inspired by the work of Franz Kafka, premiered at Theater der Welt in Essen, 2010. In 2011 Verdonck presented two research projects: "TALK" sets out to explore language, while "EXIT", created with dancer and choreographer Alix Eynaudi, aims to tackle theatre as a medium. Also in 2011, the first solo exhibition of his work "EXHIBITION #1" was shown at Z33 in Hasselt, Belgium, together with the new work: "EXOTE". At the start of the season '12-'13 "M, a reflection" premiered in Ghent: a theatre production based on the texts of Heiner Müller, with actor Johan Leysen and his digital double on stage.
www.atwodogscompany.org

Ann Liv Young (US)

Ann Liv Young is a choreographer, performer, creative director and sometimes Sherry. She was born on the Outer Banks of North Carolina and has been creating performance work for over eight years. Her work has been presented at major venues in New York City and Europe such as the P.S.1 Contemporary Art Center, Brooklyn Museum, ImPuls Tanz, Springdance, Kampnagel, Inkonst, Gessnerallee, Theatre de la Bastille, Black Box Theater, among others. Sherry, a character created by Ann Liv, has been branching out and breaking free of the churches and theatres of the bourgeoisie. Ann Liv Young premiered a show entitled "Sherry's Room" at the steirischer herbst festival 2011 in Graz, where half-hour therapies by the blonde southerner were offered to the audience one by one, in the hotel of the festival district. Meanwhile Sherry has her own truck, which can be seen driving around giving "Sherapy" and pink lattes to the masses. From December 4 2011 to January 7 2012, she had a gallery installation and performance series "Sherry is Present" at the Louis B. James Gallery on the lower east side, New York City. Ann Liv Young premiered "Sleeping Beauty, Part 1" in January of 2012, and "Sleeping Beauty, Part 2" in February 2013 in Oslo. "Sleeping Beauty, Part 3 and Part 4" will premiere at this year's steirischer herbst.
www.annlivyoung.com

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