

Public Performances 2011

In the framework of the interdisciplinary seminar „(E)MOTION FREQUENCY_deceleration“ the **International ChoreoLab Austria (ICLA)** invited interested persons to **three public performances** in the Audimax of Danube University Krems. From September 1st to 3rd, international artists provided an insight for a wider audience into the creative engagement with a current issue: the desire for deceleration in the complex interface of motion and emotion:

BUTOH Open Lecture Demonstration

Yoshito Ohno



The Japanese butoh dance – also referred to as *ankoku butō* or “dance of darkness” – has been created by Tatsumi Hijikata and Kazuo Ohno following World War II. Influenced by the catastrophic effects of war, butoh developed into a revolutionary form of artistic expression, revolting against a forced Americanization as well as the rigidity and conservatism in traditional Japanese culture during this period.

Yoshito Ohno – son of Kazuo Ohno – played a central role in the very first butoh piece “Kinjiki” in 1959, which raised a scandal during the performance and outraged the audience. Today he is director of the Kazuo Ohno Dance Studio in Tokyo. Yoshito Ohno travelled from the urban centre of Tokyo to the idyllic town of Krems – located in the heart of the wine-growing region – to celebrate deceleration by introducing a different perception of the body. In the face of the

fragility of our contemporary society – as made evident by the catastrophe in Japan – butoh proposes an alternative to the rationalistic worldview. Having no definite form and using playful, meditative or grotesque imagery and slow “hyper-controlled motion”, this Japanese dance form deals with important cross-cultural topics. Accepted, celebrated and practiced as a unique performance art internationally, it flourishes increasingly in regard to a philosophical path (a way of living) beyond art making.

SOUND / LIGHT FREQUENCY Concert Cecilia Li and Victoria Coeln



Taiwan-born piano soloist and music director of Tanz Atelier Wien, Cecilia Li, performed an experiment on light and sound together with the Viennese Light Artist Victoria Coeln. In this conscious combination of visual and acoustic arts, the music by Claude Debussy was the starting point for compositions with light, which were created live, in response to the music. Claude Debussy – who was inspired in his compositions by Asiatic traditions – demanded of his music to stimulate the fantasy and create a world of inner pictures.

At the age of 14 Cecilia Li already studied at the University of Music and Performing Arts Mozarteum Salzburg. Her artistic engagement covers soloistic piano concert and chamber music activities as well as music dramaturgy for Tanz Atelier Wien, a laboratory for research in contemporary dance and music. Most importantly, there is a frequently recurring to the symbiosis of visual and acoustic art: architecture, fine arts, dance and music are made to interact, thereby creating a new work of art. Since June 2011 Cecilia Li is a Bösendorfer Piano Artist.

Victoria Coeln develops light spaces she refers to as “Chromotopes”. Her work condenses and concretizes light and incorporates scientific knowledge as well as the power of emotion and personal encounter. The Chromotopes are installed temporarily or permanently in public outdoor and indoor spaces. Video clips of these encounters in, and indeed with, light – photographed and filmed in the artist’s lighting studio in Vienna – form the basis for her current visuals.

(E)MOTION FREQUENCY_DECELERATION

Final group performance



A choreographic real time composition formed the conclusion of the interdisciplinary seminar „(E)MOTION FREQUENCY_ deceleration“, the third module of the International ChoreoLab Austria. International dancers and experts from different disciplines – who had travelled to Austria from all parts of the world – prepared a choreographic performance, cross linking the contents of the seminar and drawing up a summary. The participants demonstrated their own engagement with an expanded understanding of choreography in an improvisational framework and presented their own interpretation of deceleration in the complex interface of motion and emotion.

INTERNATIONAL CHOREOLAB AUSTRIA (ICLA)
(E)MOTION FREQUENCY_ deceleration
Seminar on theory and practice of celerity, duration & space
27.08.2011 – 04.09.2011
Danube University Krems / Austria

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