

WUK performing arts

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September – November 2019

seven

WUK performing arts

performing | WUK
arts

Translations for this brochure.

Masthead

WUK performing arts **Season 2019/2020**

Publisher:

Esther Holland-Merten

Artistic Director WUK performing arts

Editorial Assistance:

Ulli Koch

PR and Marketing WUK performing arts

Proofreading and translation:

Ulrike Syha and Neil Fleming

Design:

sensomatic

Print:

Eigner Druck

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WUK performing arts, Währinger Strasse 59, 1090 Wien
performingarts@wuk.at

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***„Art is about
paying attention.“***

Laurie Anderson

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Artistic positions vis-a-vis contemporary Music Theatre.

Georg Steker, MUSIKTHEATERTAGE WIEN 2019 (MTTW 2019)

MUSIKTHEATERTAGE WIEN 2019, an international festival of contemporary music theatre, unique in Austria and run in collaboration with WUK performing arts, takes place from September 12th to the 21st. Now on its sixth appearance, it assembles a rich variety of renowned music theatre artists in Vienna who over the course of 10 days make their work accessible to the public in the form of guest performances, world premieres, co-productions, Austrian premieres, experimental musical interventions and projects created especially for the festival. This year's programme has been curated by **Georg Steker**, who alongside Thomas Desi is one of the artistic directors of the festival. We've asked artists whose productions are represented in the programme about their position on contemporary music theatre.

In the following contributions for this brochure, the artists from this year's MUSIKTHEATERTAGE WIEN position their own work in the field of contemporary music theatre. Each of these positions represents a personal and artistically solitary perception of their own work. As the artistic programme director of MUSIKTHEATERTAGE WIEN 2019 I am more than happy to describe my own personal position as well: In developing contemporary musical theatre projects and also in curating the programme, I always ensure that agreement – which we continuously have to re-negotiate – about the elements of theatre sits centre-stage alongside the music that's been composed: elements such as space, light, text, people, set, and dramaturgy. The music's function here is to define the form of the artistic whole and the piece then follows a staging concept that differentiates it from a concert-type set-up. Music and action (whether narrative or not) are equal partners that interact efficaciously with each other throughout the development process. The compositions themselves are not dogmatically limited to contemporary classical styles because that would shut us off from the breadth of musical creativity of the present day.

Or, to put it all much more simply: the music theatre works on show at MUSIKTHEATERTAGE WIEN 2019 are neither opera, nor light opera, and very definitely not musicals. Rather, they are what these genres were back at the start of their own evolution: innovations in a performative art form in which the ingredients may always be similar, but the way they operate together is distinctly different.

Roman Grygoriv & Illia Razumeiko, composers, NOVA OPERA, „GAZ“, MTTW 2019

Da, wo sich das Sprechtheater wieder und wieder politischen Themen zuwenden muss, erhebt sich die Oper zur „Ideologie“; da, wo performative / theatrale Kunst von Konzepten verklärt wird, die von sozialen Fragen / dem „Hier und Jetzt“ bestimmt sind, lädt uns die Oper auf eine Reise ins „mythische Nirgendwo“ ein; das Verständnis dieser Mission der Nova Opera birgt Inspiration, führt zu „Empowerment“, bringt uns vorwärts. Wie die „große Oper“ zu entdecken, neu zu erfinden und weiterzuentwickeln ist: diese Frage stellt sich die „Nova Opera“-Familie immer wieder, während sie sich permanent in Bewegung befindet zwischen Opernhäusern und Nachtclubs, Stadien mit Flugzeugen, postapokalyptischen Kellern und verlassenen Industrielandschaften, zwischen Opern-Requiem und Opern-Dystopie.

Bertl Mütter, composer, „UTOPERAN19“, MTTW 2019

To the question “How would I position my work in the context of contemporary music theatre,” the short answer is: pragmatically. As a dauntless Utopian I only get involved in those project where external circumstances are a good fit with successful realisation in whatever the chosen dimension may be; and with a not inconsiderable tolerance for suffering – were you to give me a large national theatre with proportionately unlimited

budget, I would know exactly how to exploit it, no inhibitions. And if what we wind up with is a single instrument representing the entire trombone section in unison, I am also amenable. I’m your guy for the Small (though hopefully not for the Unrefined). Let it also just be said that I am also very much available for the Large (hehe). Either way it is actually all about the aesthetic content in the arrangement of a theme: if I can’t pull off such a thing solo, how could it work on a large scale? And since I’m long since used to invoking fantasy to complete the picture, and by contrast am easily aggrieved by having everything laid out neatly for me, I am also very happy on this occasion to offer up this rough sketch for elaboration as you see fit in your mind. Heart, too. Unrefined and delicate.

Dennis Depta, dramaturge, glanz&krawall, „Trinkerpark“, (“Hobo Park”), MTTW 2019

We love the dirty, the cheesy, the spontaneous, the alive. So we often let Rock’n’Roll collide with classical music in our work. And hope thereby to cause the protective mechanisms in the machinery of opera and theatre to falter for a few seconds. Classical singers, actors, musicians and spivs are gathered together in common around a pedal organ and form a band. Electronic, classical or everything at once – our combo does live music at all times (with us in the mix). We lift pieces for development, new interpretations out of the proscenium arch and present them to people who maybe had no clue what to make of them before, on account of not being a member of the bourgeois elite. Nor are we. But this way, the pieces can make themselves properly heard, up close to the audience. The bar (DORFKNEIPE INTERNATIONAL / INTERNATIONAL VIL-LAGE BAR), psychiatry (ORFEO / ORPHEUS), the bunker (INFERN), the electro-club (L’AMFIPARNASO), or the courtyard at WUK (TRINKERPARK / HOBO PARK) are transformed as it were into stages for show formats and pop-culture phenomena like wrestling (CATCH3000) or the Traveling Medicine Show (TRINKERPARK / PARK DRINKERS). We reclaim these things

for the tableau. It brings stability to a compilation of scraps of speech and music when these are reassembled quite differently before the eyes of the audience. There arises, ultimately, a small, private, transitory universe built together with our spectators – one which makes reference both to the world in which we live, and to the one we could live in.

***Angélica Castello, composer,
„De*Civilize Me!“, MTTW 2019***

I strive in my work to find a balance between abstract and concrete sounds, between physical presence (that of me and my instruments) and a sort of “spirit.” In so doing, I try to bind several worlds together – one that is tangled in the here and now, another that has taken up residence in the Unconscious and in dreams, and lastly that world which can only exist, as a place of magic, through sound.

I see my sound constructs as a Theatre of the Ear, as Cinéma pour l’Oreille. With the addition of the real-life visual plane that is part of music theatre, I am confronted with a range of questions pregnant with tension, which form both the basis of the work process and a part of the eventual flow of the production itself. Is it possible to treat thematic foci the same – or similarly – with sound, and in sound, as with the physical body? Where are the links, the splits, the points of friction? Is our perception fundamentally altered by the medium, and if so, in what way?

One might perhaps compare my position in music theatre to that of a spider, building her (sound) web – spinning it around all these different elements, like music, movement, the sounds of bodies, of flutes, of beautiful and hideous “sounds of movement”, acousmatic, the Word, and the Idea.

***Daniel Riegler, Studio DAN,
„How is your Bird?“, MTTW 2019***

I would prefer we did not speculate about my positioning in contemporary music theatre. That way lies perdition, as with all classification by label (Jazz, New Music...), since ever after it is supposed to be treated as part of one or another canon. As far as the actual thing, the actual art we feel compelled to make goes, it’s irrelevant. And that brings us directly to the core of what I take into consideration in all projects I develop: what always attracts me is that largest of possible, stand-alone thought – a thought that per se will always also have a political dimension. If I sense such a thought in the work of an artist, that’s where I start to get interested. As regards the outward aesthetic, from a formal perspective, a production can then evolve into a staged concert, a piece of music theatre, a concert or an installation. Although in the best case, it will escape all these classifications because the work itself takes up the largest of possible stand-alone positions in its form.

***Evan Gardner, artistic director,
Opera Lab Berlin, „HUMBUG“,
MTTW 2019***

„Learning by doing“ ist als Slogan für einen Künstler nicht besonders sexy. Nicht gerade viele Pitch-Meetings enden mit einem Auftrag, wenn man etwas erforschen möchte, aber das Endergebnis erst bei der Performance sichtbar sein wird. Das macht Sinn, es gibt zwar einen impliziten Konsens in der Gesellschaft, dass Künstler*innen zu forschen haben, aber wenn es um die praktischen Realitäten der Programm-Erstellung geht, wollen die künstlerischen Leiter*innen doch wissen, was sie bekommen.

Wie navigiert ein Kunst-Forscher also diese komplizierte Realität, oder - mit anderen Worten - wie experimentiert man in einer Kunstform, die im Grunde bereits tot ist? Na ja, zum

Großteil tut man es eben gar nicht. Die Leute, die im Allgemeinen die Opernhäuser, Theater und Festivals leiten, sind pragmatische, hochmotivierte Individuen, die Resultate sehen wollen, keine wissenschaftlichen Experimente.

Aber der Punkt ist, wenn es gelingt, die anfänglichen Wachstumsbeschwerden bezüglich der unentdeckten Gebiete des Musiktheaters zu überwinden und die enormen Kosten einer unabhängigen Opernproduktion zu stemmen, ist man in der Lage, Dinge zu tun, die niemand sonst tun kann, und Dinge zu entdecken, nach denen niemand sonst sucht. Wenn niemand dem / der Komponist*in oder dem / der Regisseur*in sagt, dass der / die Geiger*in sein / ihr Instrument nicht auf die Bühne bringen wird, dann schreibt der / die Komponist*in vielleicht ein Stück, bei dem der / die Geiger*in nicht bloß diese simple Aktion durchführt, sondern eine ganze Menge mehr. Vielleicht würde er / sie sogar singen, tanzen oder mit der Präzision eines / einer professionell ausgebildeten Darsteller*in spielen? Oder wäre das zu viel verlangt? Und was ist mit alternativen Wegen, Performativität zu begreifen und zu erforschen? Die Fragen reißen nie ab.

Das ist die Idee, auf der Opera Lab Berlin basiert. Wir destillieren, filtern, köcheln, zerstören, verbrennen, mischen, kristallisieren, löschen, frosten und schmelzen, bis wir etwas Neues entdecken. In mehr als zwanzig erfolgreichen Produktionen (Eigen- und Ko-Produktionen, Kollaborationen, Gastspielen, DVD-Produktionen) – mit Musik von mehr als 40 Komponist*innen und in der Regie von 14 Regisseur*innen – hat Opera Lab Berlin nicht nur ein breites Spektrum präsentiert, sondern auch einen Treffpunkt geschaffen für künstlerische Kreativität und ein ständig wachsendes, neugieriges und offenes Publikum, sowie eine nachhaltige Plattform für neue Talente und Ideen.

Die Neue Musik ist dabei Start- oder auch Dreh- und Angelpunkt unserer Arbeit, insofern, als dass sie nicht nur wesentliche Teile des Programms bestimmt, sondern auch, als dass die

theatrale Herangehensweise von Opera Lab Berlin auf dem musikalischen und kompositorischen Denken der Neuen Musik basiert: kontinuierliche Erweiterung des Materials, experimentelle Variationen und Arbeitsweisen und deren Integration mittels des Kompositionsprozesses. Gleichzeitig dient dieses Musiktheater dem Experimentieren mit neuen Erzählformen.

Time and Process / Message in a bottle.

nomad / Thomas J. Jelinek

To whom it may concern...

“TIME IS WHAT IT SAYS ON THE CLOCK.” So said Albert Einstein (a highly regarded scientist in his time).

According to Einstein, time is a measurement. It is not time that is being measured – it is only in the act of measurement that time is constituted.

As the 21st Century’s conception of the world becomes a new one, so too our view of time is changing.

Please forgive this abrupt introduction to our generational- and species-specific language, but I presume to assume that whoever has learned to decipher and read these speech markings has nevertheless a certain resemblance to us, whose spokesperson I have accidentally become purely as a result of your discovery this text. The reference to an “I” is of significance here, since it has become a significant category in our civilisation at the present “point in time” (something on which I will attempt to shed light).

This is a piece of information that will be of great assistance in your research work.

I request therefore that you read the entry for “time” henceforth as a momentary snapshot, in the hope also of communicating

something thereby, in order correctly to evaluate certain parameters which are certain to be of importance to biological existence, if you follow me, or in order simply to avoid fatal errors of judgement.

All cited time-related data can be vaguely estimated from the signature, and likewise all mathematical data are enclosed in the attached Appendix.

We are a relatively young civilisation of plus or minus 10,000 Earth Years in age, whose development has grown exponentially over the past 300 years.

“Anthropocene” is an expression deriving originally from meteorology and geology, where it was first coined in the Year 2000 by the chemist and atmosphere researcher Paul Crutzen and his colleague Eugene Stoermer, as a means to characterise humanity as a relevant geological factor in the evolution of the planet. This relevance, as understood by our scientists, will have begun around 1790.

“In 2008 the Stratigraphic Commission of the Geological Society of London, the oldest geological organisation in the world, found convincing arguments for the thesis that the interim geological period featuring stable climatic conditions known as the Holocene had come to an end and had entered a stratigraphic phase ‘for which no comparison exists in the past several million years.’ *Wikipedia (a planetary digital encyclopaedia).

The clock is ticking everywhere. In daily life, in our daily business, in the development of processes, of communication, of political life; as well as that of the biological environmental context on our planet, time appears to be speeding up.

The Anthropocene may therefore end abruptly.

Or should we add to it that period of time for which we shall no longer be present? Time does not exist without observers, according to the physicists, who have washed their hands of it, as if they themselves were not people.

We find ourselves today at a critical turning point in the decision-making process for the development of the human species, and

are confronted with the fact that we must radically change the system of human interaction if we wish to have a future.

In unscientific terms, in Physics terms, time is a relationship – not to itself, as Newton thought – but between multiple processes. That has been high-level common knowledge for over 100 years. But it appears that it means nothing to us.

If in our psychotic contemporary society the relationship to reality has gone missing, so too that indifference, that widening chasm between knowledge and the everyday, plays a part in the fragmentation of reality, which in turn is the foundation for the fragmentation of society which, as Hannah Arendt observes, is the trigger for the start of Fascism in a broad sense, and which therefore threatens to rip the whole of human civilisation right out of Time.

Our current state of knowledge, at the stated space-time coordinates, is that the horizon of time lies at a speed of 300,000 km/second = the speed of light.

At the far end of the scale of time, at rest – i.e. at 0 m/second – is where time passes simultaneously, = all Times at once. All Times at once? .. how many is that? In our time we do not know.

The end of Romanticism has only just reached us, although it actually reached countless people somewhat earlier, or earlier still, whether abruptly, or by creeping up on them, or announcing itself in unholy fashion, as the door crashes in, or in the simple observation of the thermometer. So now it comes to us. Again. And again, seemingly. Although mostly only once to us individually.

Time cannot be reversed. That is Physics, or to be more precise Thermodynamics, or more precisely still Entropy; and it is certain. Entropy configures time in a single remorseless direction. We have never been able to observe a glass that has fallen from the table and smashed, then returning of its own accord to its original form and then, what's more, leaping back onto the table. Entropy is increasing exponentially in the Universe, even if there are local contradictory processes at work which however

return more entropy to the environment, thus confirming the equation in incontrovertible fashion.

I should like to return in this memo to the perception that we live in a window of Time in which the acceleration of processes is beginning to be painful.

Exponentiality in evolution is written into the laws of our Universe – it is no human invention. Not that that is much comfort to our species.

We have unfortunately decided to swim with the stream.

In our quest for profit we are actively accelerating the growth in complexity. Which means more content, more decisions packed into the same intervals of Time, the acceleration of what happens. Impatience.

There's not much room in Time any more. IN THE MEANTIME, there is a compression of processes whose spaces are so fragmented and whose times run at such tiny timescales that no human being has ever seen or heard them. Extensive time is turning INWARDS. TIME is becoming INTENSIVE. Or is there more space in Time? So much space and so much stuff crammed into every second. Even if between the rolling days, nights and seasons there might still be room to fit isolated festivities, daily routines, of harvests, and between the TICK-TOCK-TICK-TOCK of hours, minutes and seconds human interaction is still possible, yet with their 1011010010101 new TECHNOLOGIES of Time (ever discreet) are running their processes under very un-human conditions. Between London and Frankfurt these days, alongside the copper and fibre optic cables, there is also a laser network that enables an averagely active High Frequency Trading algorithms to conclude over 100,000 transactions a second. FF = Fast Forward.

Until quite recently exchange transactions were conducted at the speed of sound, that is, at around 33 meters/second.

The speed at which we conduct business today moves at between a third to half the speed of light! That is at 300,000 km/second, or more precisely at 299,792,458 meters/second. - Far outside our conception of transaction. Like so much else that

with the aid of emergent systems and exponential development – that of technology too – has slid itself over the edge of our immediate perceptual horizon.

The Physics-based, thermodynamic description of the transition from past to future is that of a transition from an ordered state to an disordered one.

And so entropy becomes an attempt to describe our lack of knowledge of the world.

Thomas J. Jelinek, alongside Jorge Sánchez Chiong, is one of the artistic directors of "Opera of Time", a production that will open the MUSIKTHEATERTAGE WIEN 2019 festival and is being staged as a co-production between the Musiktheatertage and WUK performing arts.

Austria: Ascendant Sagittarius.

Josef Jöchl

For circa 20 years I was convinced I had Taurus in the Ascendant. I had once calculated it myself as a teenager, using a compass, a pencil, and a pocket calculator, based on some instructions I found on the nascent Internet. The result was completely wrong. In reality Pisces is my Ascendant sign. And since I discovered that, everything has started to make more sense. For two decades I had constantly wondered why I wasn't strong-minded, stubborn, and reliable. After all, I had discarded in reliable fashion every single one of my plans – plans I had been forcefully talked into making without much resistance on my part. But I now know that with a Pisces Ascendant I am escapist, unstable, and lazy. This is a piece of knowledge I can at least deal with.

Astrology websites today offer a lot more than the astrology sites of the 90s. You only have to put in your time and place of birth, and voilà, you have your Ascendant, usually error-free, pencil not required. Most likely I was dead lucky to find out it was Pisces all along before I went and became a lawyer, a financial advisor, or a securities dealer – all typical Taurus professions. Because your Ascendant is not in any way unimportant. It moulds your appearance and your demeanour; also your Ascendant defines how you perceive the world, and most importantly how others perceive you.

I have been asking myself of late whether Austria has a Zodiac sign. The question is not so far-fetched, because alongside Astrology of the Individual, the Internet is cognizant too of a thing called Mundane Astrology. This is some sort of world horoscope which deals with places and countries. I am not making this up. Were one to take November 12th, 1918, as the date of birth of the Republic, then Austria's zodiac sign would be – to say the least – rather amusing. Scorpio. Sorry, not really my thing: rigorous, cunning, and vengeful. But what is Austria's Ascendant? How does the world perceive it? How does the country appear from without?

If we then take 9.30 a.m. as the hour of its birth (most stuff happens at 9.30 a.m.), it turns out Austria's ascendant is Sagittarius. Sagittarius? For real. Since finding this out, I cannot help but think that Austria isn't quite as adventurous, passionate, and optimistic as its Ascendant might lead us to believe. Maybe the Internet just did the sums wrong.

Alongside Denise Bourbon, **Josef Jöchl** is one of the organizers of PCCC*, Viennas First Queer Comedy Club, which celebrated its 10th incarnation in May 2019 and which will continue to appear in the programme of WUK performing arts from October 2019.

Curating as a declaration of love.

Esther Holland-Merten

The premise of this quarterly brochure has been and remains to enable artists to speak for themselves, thereby giving audiences the chance to get to know the artists whose work is to appear in the WUK performing arts programme in much greater depth. But in our case not via what's ascribed to them in the writings of third parties but through their own individual descriptions. Now and then, however, collaborations can occur for which analysis outside of the actual work becomes rather difficult to do – which is why I, as the artistic director, am now writing a few words on the artists' behalf.

The artists Teresa Vitucci, Michael Turinsky, and Claire Vivianne Sobottke have worked together on the production „We Bodies“ for the first time, and the challenge they took on, willingly, in this collaboration was that of collective authorship. This is not a triumvirate which has grown together over the years, nor a collective. They decided to hook up for this specific piece of work, in the search for a common artistic expression as a threesome, on equal terms – one which would respect all three artists, represent them, display their individuality, while still creating a whole.

This process was a rocky road; it was strenuous, rewarding and thrilling. The show is narrated physically. And it resist verbal description. For which reason there is no text on this page written by the artists themselves – I'm here in their place to en-

sure the artists are nevertheless represented, since they definitely should feature here. And because I understand very clearly that the work must be danced because it cannot be spoken, that it must be put on canvas because it cannot be explained, that it must be sung because it cannot be named.

To curate is to make a commitment. A commitment to the work, a commitment to the aesthetics. Curating is a bet. A bet that something will work, a bet that it might fail. And curating is also a declaration of love. A declaration of love for the artists, a declaration of love for those behind their works of art. They are the people who initiate them, create them and share them with us.

Following a premiere at Tanzhaus Zurich and an invitation to a festival at Kaserne Basel, the international co-production „We Bodies“ by **Teresa Vitucci/Michael Turinsky/Claire Vivianne Sobottke** will receive its Austrian premiere in the WUK performing arts programme for October 2019.

A MoMent in Drag.

Dutzi Ijsenhower

Sometimes you have to give yourself the time to have a moment. Or better expressed: to turn a moment into a Moment. A moment in which you're consciously alone in a particular place in a unique situation. Some people call this being "dramatic"; I call it "absolutely spot on." It can be the last glimpse of my old apartment, in pitch darkness, because they've already turned off the power. Or the sight of the infinite depth of the Universe, with me lying on a concrete picnic table as waves break on a black sand beach.

Or as most often happens, at an Event, during that quiet space before or after the storm. Like now: standing in the dark in WUK, the bannister of the staircase which will lead me to the stage already gripped in my right hand. Wearing the full outfit, moderator cards and green-glowing microphone in my left. Slowly, as I breathe in and out, I begin to hear the excited murmur of the audience. A Moment is filled with truth and consciousness. A sort of "how did you get here?" feeling, filled with love, or perhaps "what have you got yourself into this time, Dutzi?!" I nod to Denice over there across the stage, wonder to myself what she is thinking right this moment, and wait with concentration for the start of the opening music.

I've had Moments that looked somewhat more absurd than this one: for instance, lying in a blue, cockleshell-shaped children's paddling pool as I was being carried onstage for the opening performance of my first ever own stage party. Or being in the

audience area, empty of all people, in the brut theatre in the early hours of that New Year that would change everything, with a few individual pieces of black confetti swirling on the floor like volcanic ash. A Moment, and me. Alone with my thoughts, my heartbeat, and things I should really be paying attention to, like the place in the text which is my signal to get on stage for the opening number. My thoughts go in circles: "Drag is Masque, Drag is Illusion, Drag is Borderline" ... the answer in my head to that first question in that magazine interview that never took place: "What does Drag mean to you?" "Drag is the outward building up, the moulding, the extension of the body, and its inward limitation." That'll give that sweet journalist something to think about. I strike myself as rather clever, and am annoyed that I don't have my mobile phone with me, so that I might capture my thought in my list of "Dutzi's Lightbulb Moments and Quotes To Go On Calendars."

"A corsage allows you to perceive your belly in the exact same way that high heels do the balls of your feet," I elaborate on my haute-philosophical answer. The non-existent hetero-audience of a podium discussion panel nod in recognition and give the impression they have improved by a notch their understanding of "performing Gender" and their own peculiar privileges. "Nothing makes you more aware of the inner part of your left eye than the plastic fringe of a false eyelash, which jabs you in the side of your nostril at every blink ..." I therefore write in my opening sentence to the third chapter of my Memoirs: "LEG-acy - Drunken Ramblings of a Hairy Showgirl," by Dutzi Ijsenhower. Therein one may read equally of crushed leg-hairs and the build-up of heat beneath five layers of nylon stockings (about 140 denier in total), as of the pressure on forehead and temples of wigs and overwhelming head-dress art as metaphor for the pressure to succeed that falls upon an artiste such as this.

The drop of sweat that would trickle down one's back and make its way into the bum-crack, were it not absorbed in advance by the bra - a parable for Being a Woman in the Late Capitalist era. "You're so deep!" the pretty journalist bursts out, as he entirely forgets his professional demeanour. At our last interview two years ago he already learned so much from me. But since my

Memoirs are now the subject of a Motion Picture, he can no longer hide his admiration: "Who would ever have thought that the anecdote-oriented observations of a Drag Queen - ('Performance artist, visual artist, ceramicist and author' I helpfully interject) - could become one of THE pivotal texts of contemporary literature!" And I am aware who will feature later as THE pivotal text in my hotel room. Tumultuous applause rings in my ears! "I am far too modest to write about myself, but I have brought so much that is good to this city, it simply had to be preserved for future generations!" I muse on the occasion of the movie premiere: flowers are handed over, there's a storm of flash-bulbs, the music begins to swell, my therapist congratulates me, with tears in his eyes, on the decision to play my own mother in the film! The crowd roars and calls me by name: Dutzi! Dutzi! "Dutzi goddammit!" Denice is standing all by herself in the middle of the stage, flapping her hands at me in irritation, as if I were not an international star at all but had for one moment entirely missed my entrance. I bound up the stairs, stumble on the top step, and scatter my moderator's cards all over the stage: "A very warm welcome to GenderCrash 14!"

Dutzi Ijsenhower is one of the organizers of the Performance-Party format "Gender Crash," which for a number of years has regularly turned night into day at WUK and which will now make its 14th appearance as a part of the programme at WUK performing arts.

Holiday season hollow-bodied chocolate figurine.

JESHK is a 2-day festival for experimental music. Evolving out of a collective initiative it illuminates the multi-faceted Vienna Scene.

The festival's purpose, over two evenings, is to enable live format performances which transcend genre.

What emerges is a platform for projects and new collaborations between the artists, and the organisers of the Vienna soundscape, both of whose work is often precarious & unpaid, Performances & concerts that are situated between space, musical tone & object, sound installations, DJ sets, and unpredictable acoustic interventions.

The bundling of output and network makes it possible to show an overview of the City's trends in music over two days. This will be the festival's 3rd appearance, and the number of participants has yet again increased – something which also speaks to the vibrancy of the scene.

The team consists of more than 20 organisations which are engaged with New Music, Sound Art, Improvisation, Techno, Queer Sounds, Performance, Club Culture, and more.

JESHK is a diverse festival for inclusive notes and images, the stage is open and complex, it emblemises liberal cross-notes and unlimited time-signatures.

Zentrale, Moozak, Der Blöde Dritte Mittwoch (klingt.org), Setzkasten, Velak, smallforms, Unrecords, Advanced Obstacles, LaBoa, Wow! Signal, Klangmanifeste, Unsafe+Sounds Festival, Niños Consentidos, Femdex, shut up and listen! Monday Improvisers Session, Klangraum Fröbelgasse, Monday Improvisers Session, Klangraum Fröbelgasse, Klangmanifeste, Snim, Neue Musik St. Ruprecht, Institut 5Haus, Jazzwerkstatt, Fraufeld, Sägezahn, Struma & Iodine, Female Pressure, Quanten, Ventil Records, Engelsharfen & Teufelsgeigen, Der Rote Ballon feat. M5, Czirp Czirp, Signalzirkus, Snim.

The two-days festival **“Jahresendzeitschokoladenhohlkörper”** makes its first appearance as a part-cooperation with WUK performing arts and can be experienced in November at the WUK project space and in the WUK foyer.

Around the personal yet public.

notfoundyet

*the sin of masturbation
pretty girls in bikinis
girls suntanning in bikinis
college cheerleaders in bikinis
noooooooo
christian advice on lust*

In 2006 AOL releases a series of individual internet search histories.

Here are 2 of them:

*porn for women
drunk galleries
explicit erotica pictures
juicy gals
explicit movie sex scenes
fucking pictures
erotica for women
drunk spring break sex
erotic fine art photography
explicit movie stills
x- rated fine arts
erotic photography
explicit movie sex scene pictures
pictures of lust
springbreak fuck adventures
washing machine ratings*

*college cheerleaders
cheerleaders in Hawaii
pics of bikinis and girls*

In November 2019 **Laia Fabre & Thomas Kasebacher/notfoundyet** present a new production again at WUK performing arts, "HOT SPRINGS", an exploration of what arouses us and how we deal with it.