



SCORES N°8: *Lures of Speculation*
Artistic-Theoretical Parcours
about the Choreographies
of the Speculative

WED 26 MARCH – SAT 29 MARCH
TQW / Halle G and Studios

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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.

With a.o. Nika Arhar, BADco., Paula Caspão, Katja Čičigoj, 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.

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Culture

BUNDESKANZLERAMT ÖSTERREICH

KUNST

Lecture Presentation
MAXIMILIAN HAAS ^(DE) /
DAVID WEBER-KREBS ^(BE)
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).

Lecture Presentation in English



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