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**Concept for the department of culture in Vienna**

**15th. of April 2004**

# **NICE TO MEAT YOU!**

**Scenes in times of TERROR & COOLNESS  
in the BUTCHER`S SHOP**

Interdisciplinary theatre- & researchproject  
in the public space

**Four-year-cycle 2005-2009**

Projekt Theater  
**STUDIO**  
www.experimentaltheater.com

## phase2

project for concept sponsorship 2005-2009  
PROJEKT THEATER STUDIO, 15th of April 2004

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Concept: Eva Brenner / petschinka

Collaboration: Tina Dattes, András Kövály, Andreas Pamperl

Companies-in-Residence: Corinne Eckenstein, fe/male polaroids

Nicolas Dabelstein, Theater TURBINE

Axel Bagatsch, Theater MEMORY

**BUTCHER`S SHOP**, 1070 Wien

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## TO WHOM IT MAY CONCERN...

### **“NICE TO MEAT YOU” in the BUTCHER`S SHOP!**

The big „slaughterhouse profitmaximisation“ not only produces the tragedies „hunger and impoverishment“ but also goods, which are normally not for sale: a fighting spirit, cultural resistance and the heat of a lively discourse. All this will be offered at the „**BUTCHER`S SHOP**“ to favourable prices.

The **BUTCHER`S SHOP** is an intercultural focal point for process and production. There´s plenty of space in the big window displays for a new planetary „Teatro Campesino“ with puppets & objects, for site-specific performances & tribunals, strange comics-dramas, baroque cooking-lessons with peep- & popmusic shows, multimedia shows of audience selfreflection and feministic bodytheatre plus „experimental classic“.

The „**BUTCHER`S SHOP**“ is not a local „cattle market“ in competition to the St. Marx market in Vienna, it is no Tesco and no Disney – it will fill the gap left by the derelict shops right in the “golden heart of Vienna” and its slowly dying inner city quarters. A model for us will be the good, new corner shop, which ensures the „cultural“ near-by-supply of the local district. It will be a shop with big „Windows on the world“.

## 1. Little MEAT\_BREVIARY

**MEAT** exists in many sensual contexts: as lusty, as hungry, as naked meat, as meat covered by skin, as wounded and vulnerable organic material. **MEAT** thinks & feels. **MEAT** is mortal. **MEAT** is alive & decays. **MEAT** is fragile & patient. **MEAT** hungers & freezes. **MEAT** longs for food, for closeness and tenderness. **MEAT** dances, sings, craves for things - AND : **MEAT** refers in its usability to the market, which takes advantage of it.

In the **BUTCHER`S SHOP MEAT** will be dealt with in its real, radically human and at the same time metaphorical meaning: „Hungry Meat“, „Angry Meat“, „Dirty Meat“, „Virtual Meat“ und „Canned Meat“. These five categories are the five working formats – „Modules“ – of the **BUTCHER`S SHOP**. They signal incarnation, **MEAT**-markets, organ- and slave trade, **MEAT**-lending and –consumption, **MEAT**-lust, meat as hunted food.

„**NICE TO MEAT YOU!**“ is an attempt to investigate the consequences of „Globalisation“ with its not yet illuminated side effects by theatrical means: job- and homelessness, hunger, the privatisation of all the natural resources. The fear of „naked **MEAT**“.

„**NICE TO MEAT YOU!**“ examines ambivalences, contradictions and tensions, that undermine western society in the guise of a „New world order“: war, terror, social deprivation, loss of identity, loneliness and anti-solidarity. Social dismantling and cultural pauperisation terrifies the **MEAT**, especially as the neoliberal show-down is sold to the public around the world as progress by cynical politicians, merger-mad corporations and cold-blooded media companies. This process „cuts“ literally „into **MEAT**“.

## **2. WORKING\_ROOM.** **(the Heart: the „BUTCHER`S SHOP“)**

The opening of the **BUTCHER`S SHOP** heralds **phase2** of **PROJEKT THEATER STUDIOS** – a new era in the history of the theatre. **phase 2** will be marked by the move to a groundfloor shop with big display windows onto the street of the 7<sup>th</sup> district – the **BUTCHER`S SHOP**, a cut surface between artistic work, sociological research and discourse for integration and communication with new social movements.

**The BUTCHER`S SHOP** is conceived as a social „Meating Point“ and as artistic centre for action- a central think-and-do-tank in the middle of the city.

**The theatrical work in a „close format“** happens „backstage“ of the Viennese Museumsquartier, which debauches and bedazzles with spectacular events.

An alternative world will be created in the **BUTCHER`S SHOP** in contrast to that. It will be based on local, regional and at the same time forms of avant-garde „face-to-face“ communication that will develop formats of an „artistic corner-shop-supply“ .

Emanating from the **BUTCHER`S SHOP** we will stage shows with artist-friends at temporarily rented **„mobile locations“** in the 7<sup>th</sup> district for site-specific outdoor performances – ranging from squares, empty shops and display windows to clubs, derelict butcheries, corner shops or storage rooms. We have also planned cooperations with social and cultural organisations of the district as well as with local enterprises and the district government.

### **3. WORKING\_MEAT.**

**(the topic of „NICE TO MEAT YOU!“)**

We are confronted today with an excessive form of neoliberal „colonisation“ - a fundamental loss of substance, a „circumcision“ of human and creative options. We all know the true promise of this rapidly escalating development of social deprivation, economic pauperisation and political anti-democratisation, which is depicted by the propagandamedia as an irreversible strategy for survival in the 21st. century.

The four-year-concept of **„NICE TO MEAT YOU!“** sheds a light on these processes and consequences of the new world order through world premieres, theatrical performances, interdisciplinary short- and long term projects, exhibitions, series of discussions, concerts and workshops.

#### **It`s about resistance**

As theatre producers and artists we want to discuss the subtexts of growing aggression, ignorance and violence and the resulting feelings of powerlessness, apathy and anger. **„NICE TO MEAT YOU!“** perceives itself to be a contribution to analysis and serves as an ironical-critical commentary. The diverse artistic encounters should enable us to hold the mirror in front of the new rule of „terror“ and „coolness“ and their agents provocateurs: „Shave yourself!“

## 4. Opening project of „NICE TO MEAT YOU!“

### Autumn 2004:

**MEAT\_recital:** following the text „Carlo Giuliani“ by petschinka - the new „interdisciplinary company“ of the **BUTCHER`S SHOP** introduce themselves. The project has already been handed in for a subsidy. After the premiere on the 24.th of September (jumble sale at Neubaugasse) 16 shows are planned running to the end of October.

**MEAT\_recital** is a world premiere and a site-specific performance in public, which is based on fragments of the play „Prosperity is coming soon!“ (Margit Hahn, 2004) and „Carlo Giuliani“ (petschinka, 2004) personal statements of company members and local inhabitants about „nomadism“ and „delocation“.

**petschinka** (A) - the **Artist-in-Residence 2005-2007 of the project „NICE TO MEAT YOU!“** - writes a play about the G8-summit in Genua 2001 and the tragic death of the 22-year-old demonstrator gunned down by an equally young police officer in the streets of Genua, which triggered a storm of protest through Europe. The play adresses the role of the anti-globalisation movement in connection to the world of art, the question of increasing violence in our society and conservation and retrieval of „public space“.

The locations of the **MEAT\_recital** along the Burggasse - between Kaiserstraße and Kirchengasse – extend from neighbouring shops to the display window of the **PROJEKT THEATER STUDIO-OFFICE** (Burggasse 34) and the **BUTCHER`S SHOP**.

## 5. WORKING\_MODULES.

Working formats are five newly developed artistic „Modules“  
in the **BUTCHER`S SHOP** and in the public

	<b>Module</b>	<b>Format</b>	<b>Topics</b>	<b>Curators</b>
1.	<b>HUNGRY MEAT</b>	<b>Closeness</b>	identity aspirations hope loss	Nicolas Dabelstein
2.	<b>ANGRY MEAT</b>	<b>Site-specific Performance indoor / outdoor Social research</b>	anger grief resistance	Axel Bagatsch
3.	<b>DIRTY MEAT</b>	<b>Rituals</b>	sexuality women & violence decomposition	Corinne Eckenstein
4.	<b>VIRTUAL MEAT</b>	<b>Theoretical- theatrical performances</b>	nature & technology globalisation flexibility	Eva Brenner
5.	<b>CANNED MEAT</b>	<b>Dokumentation &amp; Archive</b>	mediation transformation interexchange	Tina Dattes

## 6. DOSSIER – the projects 2005 - 2007

### Five modules in the BUTCHER`S SHOP / site-specific performances in public

The work on productions during the next four years in the **BUTCHER`S SHOP** will be divided in five modules and separated in four segments per year. In this concept we have worked out the first two saisons (2005-2006, 2006-2007) in detail.

#### A. HUNGRY MEAT

### Formats of closeness in the BUTCHER`S SHOP

#### Theatre of Identity and Closeness

This module deals with the relationship of people to their individuality in society today, the metabolism of their flesh- emotional, psychological, social and historical- in an environment, that deprives itself of its roots.

#### Project 1 – „Pasolini/Bacon-Project“

text: petschinka & Dabelstein

direction: Nicolas Dabelstein

These two famous artists philosophise in Bacons kitchen about revolution, sexual craving, flesh and film.

Bacon wastes a bottle of Bordeaux. Pasolini brings the angel from „Theorema“ for dessert. A culinary delirium between wine and madness.

The following dishes will be served: Little birds big birds. The crucifixion. Medea. The screaming pope. Gramsci´s Ashes. Painting 1946. Una vita violenta. Three studies for figures at the base of a crucifixion. Ragazzi di vita. Figures with meat. Mamma Roma. George Dyer riding a Bycicle. And Saló.

## **Projekt 2 – „Giordanos assignment“**

### **Theatre with objects & figures**

**by Axel Bagatsch & Theater MEMORY**

A short „history of pornography“ nach Texten aus dem Roman „Giordanos Auftrag“ von Erwin Riess.

#### **Content**

Joe Giordano, editor of the „Manhattan-Wheeling-Courier“ has picked up a call for help in the Internet by someone named Roebing (maybe a great-grandchild of the constructor of the Brooklyn-Bridge, John Roebing), who is confined to a hungarian sanatorium and where the inmates– all handicapped – form a seemingly selfgoverned and cranky community. In truth they are sexually abused by a pornofilm-producer for sadistic videos, killed & cannibalised.

## **Projekt 3 – „Hopper-Burger raw “**

### **A performance on pictures from Edward Hopper**

**by András Kövary**

Hoppers people are not clearly related to one another and are marked by great loneliness and longing. These portraits have an aura of vakuum-packed, deep-frozen meat.

A form of „Environmental Theatre“ for visitors of Viennese Heurigenrestaurants, where the audience is not invited to a glas of wine, but to play a direct part in this game of voyeurism. Normally the audience is behind the „fourth wall“, but in this performance they find themselves taking part as „living“ meat in the deep freezer of Hopper`s scenarios! Together the audience and the performers recite Ingeborg Bachmann`s poem „Alkohol“.

## Further projects in the context of HUNGRY MEAT

### **„RESIST!“ - filmcycle about the group „Living Theatre“**

with the filmmakers Dirk Szusziés and Karin Kaper (Berlin).

Background material of the innovative theatre- and performance work by this internationally formative pacifistic-anarchistic company on exclusive video documents (u. a. „The Brig“, „Paradise Now“, „Antigone“, excerpts from the film „Resist – Be with the Living“, 2002, never used before).

### **„M/EAT the Rich!“**

**flat share community- cooking lecture** with chamber music in the tradition of Kubelka. Activity for 10 witnesses in a virtual poor house (a simulated social benefit flat share in an empty apartment ).

### **“MEAT\_Music“**

**Elektro-acoustic concerts with projections by various artists** (Andreas Weixler, Bernhard Lang, Peter Kaizar, Wolfgang Mitterer, Karlheinz Essl Jr, )

### **„Uncle MEAT“**

Hip-Hop free style event – „War in Wien or a step out of neglect“. A performance with rappers and DJ's.

### **„Can't MEAT“**

Video-performances with young artists from central Europe in empty Butcher`s Shops of the 7th. district.

## Other events in the BUTCHER`S SHOP:

**Discussions, Lectures and events with the New Social Movements** are currently in the planning stage - with socio-cultural groups as for example a.o. agenda Vienna 7, ASF (Austrian Social Forum), Attac Austria, Feminist Attac, Radio Attac, OK - Offener Kanal Wien – Uncommercial TV, Radio Orange Wien – Uncommercial wireless.

### „GATS gets attacked!“

#### A tribunal curated and presented by András Kövary

... a multi-part, consciously anachronistic format in cooperation with the international antiglobalisation-network „Attac“ after the example of „Cartas de los Derechos Humanos“.

## B. ANGRY MEAT

### Site specific performances outdoors

**This modul presents new documentary theatre and interactive performances**, that engages in current social-political and cultural problems, which are at present virulent and noticeable in the 7th district.

**We have planed site-specific Performances** in temporarily rented locations as shops, facilities, appartments, backyards, taverns - and in public, i.e. in the outdoors.

**Crucial point is the question:** „Which neoliberal storm has swept away all the little inns and shops in the 7th. district?“ – and: „How can these places be filled with new live?“ The „crisis“ should be grasped as a chance! The view onto the 7th. district and its diverse history is consciously one from an outside position by artists from abroad (i.e. mamapapa, Prague). These artist will work in dialog with their Austrian colleagues to produce a new pattern of perceptions.

## **Project 1 – „Dancing Testimonies\_Wien 7“**

**by and with Tomáš Žižka & mamapapa (Prague)**

A ritual cycle of performances on the basis of interviews with tenants of empty shops and inns along the Burggasse in Vienna will lead to an innovative site-specific project of the group Mamapapa and end in a communal party – the „**Dancing Testimonies**“. Tomáš Žižka calls his ritual approach to his „dokumentary theatre of social activity“ simply „dance information“.

The dying of an individual shop culture in the 7<sup>th</sup> district, which is representative of the decline in local business in Vienna, will be adressed from the viewpoint of our guests from the Czech Republik.

**mamapapa** is considered to be the leading group of the theatrical avant-garde in the Czech Republik. They have earned artistic merits all over Europe through their work on social-historic projects in urban and rural landscapes. **mamapapa** regards their work primarily as „theatrical creation“, meaning that contemporary “Theater” is newly generated under an extended term of “theatrical”– as “social activity” and also „community arts form“.

## **Project 2 – „WW: Neustiftgasse 32-34“**

**von Nicolas Dabelstein / theater turbine**

**A site-specific performance** about the history of the „**Wiener Werkstätte**“ a traditional institution of Austrian design and culture, which used to reside in the 7<sup>th</sup> district. Through the methods of socio-historic research and oral history this project attempts to uncover the biographies of workers and artists (many of whom were jewish women), which once gave the 7<sup>th</sup> district part of its unique identity. A „piece of filet steak“ in Vienna!

The „**Wiener Werkstätte**“, founded and under the artistic direction of Josef Hoffmann and Koloman Moser, moved a year after ist foundation in 1904 to the Neustiftgasse 32-34. It was possible at this adress to to expand with big production facilities and presentation rooms. The Neustiftgasse was the home base of the company until its break-up in 1932. The 7<sup>th</sup> district was the domain of many workers, young artists and pupils of Hoffmann and later on became well-know personalities like the goldsmith

and director of the metallworkshop at the Bauhaus Naum Slutzky (1894-1965). What happened to these people?

### **Project 3 – „The not recognised drama”**

**a performance of texts and pictures from Stanislaw Ignacy Witkiewicz (1885-1939) by Axel Bagatsch & Theater MEMORY**

A performance in public in german, czech and polish language. In cooperation with Bartosz Szydowski (Theater Laznia, Krakau)

**The basis for the work** are texts, fotos and pictures of this important polish dramatist, storyteller, painter, fotographer and philosopher Stanislaw Ignacy Witkiewicz, called „Witkacy“. Texts from and about Witkacy will for the first time be translated into german exclusively for this performance.

His complex dramas have been staged continuously in Poland from the end of the 1950s, starting at the same time as absurd theatre in Paris. The plays were staged abroad as well, especially in western Europe and Amerika, from the 1960`s onwards.

Witkacy committed suicide on the 18th of September 1939 (17 days after the invasion of the German Wehrmacht in the west of Poland and a day after the invasion of the Red Army in the east of Poland) – flight of the artist from the meat chopper.

### **Project 4 – A Karl-Stojka Project**

**von Nicolas Dabelstein**

**„the rom knows what he does when the snow falls in the night“**

This production is directing the spotlight on the life and times of the outstanding Austrian artist and painter Karl Stojka, a member of Europe`s largest ethnic minority the roma, and another cultural landmark of the 7<sup>th</sup> district. With the help of the autobiographical books „At home in the whole world“ (1994) by Karl Stojka, „Paper Children“ (2000) und „Legends of the Lowara“ (2004) by his brother Mongo Stojka

and "Traveling on this earth" (1992) by his sister Ceija Stojka as well as with films, interviews, family documents, poems and songs we try to shed some light on his life. Projections of his paintings will also be used.

Karl Stojka belonged to a once 200-heads strong Austrian Romafamily, only five of which survived the systematic Nazi extinction programme and the Second World War. He was imprisoned in a concentration camp, but escaped from the smell of the burning meat. He recently died in Vienna and left a massive oeuvre of paintings in his studio in the Burggasse, which has since been vacant.

## **C. DIRTY MEAT**

### **Feministic performance**

#### **Project 1 – „Knives“ by Bettina Baláka**

**A project on the essay of the same name**

**by Corinne Eckenstein and fe/male polaroids**

**The emphasis of fe/male polaroids** is a cross-over of dance, theatre, performance and art. The focus of the work is the altercation with the (female/male) body.

#### **The content**

Female genital mutilation is no longer a dark and well kept African secret. We label such practices barbaric, want to abolish them and at the same time overlook the extent to which knives cut up female bodies in our society.

**The performance „Knives“ by Bettina Baláka** will be supplemented by excerpts from relevant newspaper articles and interviews with women from the company. The associative terms from which the performance is derived are bodies, violence, lust, meatshow, fresh meat, fitness, fat extraction by suction, the female werewolf, hysterics, the knife – the **MEAT!**

## **Project 2 – „Bikini. COMIX.“**

**by Brigitta Falkner / world premiere**

A co-production between the **BUTCHER`S SHOP** and the Collection Essl, Art of the presence in Klosterneuburg, Lower Austria, with music by Karlheinz Essl Jr., and an installation by Beat Zoderer (Zurich) under the direction of Eva Brenner.

**Groundwork for the playing** of the intended performance are extracts from the new text- and picture book „Colourful Tubes“ (2004), eked by quotations from plays and comics („Tabula Rasa or the methodical screw“ (Ritter, 2002), „A B C, annagramms, picturetexts, comics“ (The gay living room,1992), to which the modern E-musician and composer Karlheinz Essl will contribute a composition.

**Brigitta Falkners Methods** of generating texts are based on the rules of the Palindroms (regressiveness), Anagramm (Permutation), Paragramm (Substitution) and Lipogramm (recess). Falkner varies, modifies and stages the methods of letter combinatorics. This methode culminates in a demonstration of absurdity, the elaborate depiction of marginal events and anarchistic practices.

## **Project 3 – „Real Abysses of Green“**

**A scenic correction of theories of equality –**

**Three generations of women look back:**

**Eva Brenner, Corinne Eckenstein and Uta Wagner**

A performance to mark the 200th. birthday anniversary of George Sand (1. 7. 1804).

**MEAT** is voracious, it has desire and it devours... What`s more the (male) „spirit“ demands (female/real) nourishment...

**George Sand** - an extraordinary woman in history, lover and mistress, poet and philosopher, gracious and angry, tender and demanding - appears in a scenic distorting mirror. She reveals herself as a woman torn between different worlds: enlightenment and elemental force, revolution and cherrymarmelade...

**The feministic research- and performance project** argues publically about the „birth of democracy through the spirit of the French Revolution“ and the utopia of a body-mind synthesis through a radical new view on woman and nature. The (female) **MEAT** is in a delirious state of emergency, in the face of the overpowering forces of nature it comes to – due to love and the sea – and finally reaches her innerself...

A **George Sand-Symposium** aims - in cooperation with the actress **Uta Wagner** (Passerelle Brussels), who has come to prominence with readings of Sand texts, and the internationally renowned Sand-expert Professor Françoise van Rossum-Gyon (Paris) – to accentuate the importance of George Sand.

## **D. VIRTUAL MEAT**

### **Theoretical-theatrical performance**

The projects in this module of the **BUTCHER`S SHOP** investigate on theatrical territory the theoretical and historical basis of the main topic „globalisation“ and its consequences for our time. The dichotomy of „nature“ and „culture“ play the main part in this examination.

**VIRTUAL MEAT** is planned as a theatrical-performative analysis of the influences of the IT-Age on our body, every-day-life and human relations. The starting point for this – not its end – are new texts/plays of contemporary national and international authors. The precarious understanding of the modern age, which has developed in a vague project of „postmodernism“ as some sort of „posthumanism“, and its future is of paramount interest in this respect. This series of projects reflects the relationship of human being and body, nature and earth, and machine and technology.

**The view on this topic:** aloof, cool, ironic.

**The result:** a copulation of angry gravity and glaring humor.

**The method:** theoretical as well as from a personal/autobiographical viewpoint

## **Project 1 – „But death becomes home“**

### **Heiner Müller-Project commemorating the 10th anniversary of his death**

**(30. 12. 2005)**

Results of the decay of oneself – a performance inspired by late poems of Heiner Müller using quotations from essays and plays

Symposium with Müller-experts from Austria, Germany and the U.S.

direction: Eva Brenner, Josef Szeiler (Vienna), Richard Schechner (New York)

dramaturgy: Stephan Immanuel Teichgräber (office for Eastern- and Central European literature)

**Heiner Müllers** literary work was a permanent provocation against the loss of historical and theoretical consciousness. Even his most intimate texts merge documentation and fiction, theory, poetry and truth, because he was able to transfer his personal experiences.

The project looks for a new approach towards Müller as dramatist and political-philosophical thinker. It seems appropriate to select Müllers late work and especially his late poems as a starting point and read and stage the author „against the current of common productions“. Artaud`s vision of a „theatre of cruelty“ will, apart from the poems and quasi-autobiographical texts, especially influence our work on Müller.

**Josef Szeiler (A)** worked at the Volksbühne East-Berlin under Benno Besson together with Heiner Müller, later also at the Berliner Ensemble. 1981 founder of the avantgarde group „Angelus Novus“ in Vienna. Directed plays by Müller all over the world (USA, Japan, Greece, the Netherlands). Recently co-founder of „Theatercombinat“ Vienna.

**Richard Schechner (USA)**, founder and Professor of the Department of Performance Studies, at New York University, is director and internationally renowned theoretician and researcher of rituals. Founder of the „Performance Group“ in New York; books: „Environmental Theater“ (1968); „Theateranthropology“ (1992).

## Project 2 – „KROK“

### Multimedia performance by petschinka & moeszmer

#### On kloning and mediapower

##### Content

A geneticist in the Pasteur-Institute in Paris dreams of a brain, that communicates with other human brains. He mixes a cocktail with herbal and various animal-DNS fragments and fertilises it with his semen. It's evident at the birth of this creature that it has mostly reptile-DNS . **krok** eats itself through the uterus of his foster mother to the outside world.

At the age of 7 **krok** realises, that he can switch off the "ego-control" of someone next to him just by using his sheer will power. Suddenly eruptive acts of violence frequently occur around him. **krok** is satisfied to watch these excesses for a short period of time, but he realises, that voyeurism alone can not make him happy.

## Projekt 3 – „Being. And appearance.“

### Performance by and with Marlene Streeruwitz & Eva Brenner

**A Streeruwitz-Performance** about the relationship of life and art on the basis of theoretical texts of the author such as „Being. And appearance.“, lectures on poetry in Tübingen (Suhrkamp, 1997), „can. like. may. shall. want. must. let.“, lectures on poetry in Frankfurt (Suhrkamp, 1998), and quotations from plays (mainly Boccacaleone).

##### Content of Boccacaleone (Marlene Streeruwitz, 1999)

This play that hasn't been staged yet is the cause for a scenic reflexion „on this process of carnal decay“ in that it portrays western society in a scandalous state of emergency and at the end point of human „nature“. In this Orwell-like vision of the future a little family appear as small entrepreneurs. They have founded a cleaning company with asylum seekers close to the Viennese airport. Forced labour and

even murder are no criminal offence, they have become daily routine. The „company“ mutates into a huge sick bed of lepers, so that even more profits can be reaped from them. Only people who can afford expensive drugs stand a chance of survival. A state of social barbarism turns into a ridiculous nativity play...

## **Projekt 4 – „Mr. Pain. Piece of heart.“**

**2pac, Black Panther & Mozart – a contribution to the Mozart anniversary year  
2006 – world premiere by KROK & petschinka**

A performance about the gun-shooting-murder of the American rapper and the “rap war” of the east- and westcoast of the U.S.A, Black Panther and Mozart  
direction: petschinka

music: Hip Hop and Wolfgang Amadeus Mozart

**In the middle of the 1990s** the rap star **Tupak Shakur** was shot on the street. The consequence was a war of the rappers between the east and westcoast of the USA. This play is about this war and the ever spinning wheel of revenge, from which there seems to be no escape. ..

**The focus of the play is Mr. Pain**, an old man, who sits in a wheelchair since the beginning of the 70`s. Mister Pain lives in a tiny apartment on the third floor of a house in Spanish Harlem. His mind is clouded. He talks with figures from his past. These ghosts are former activists of the Black Panther Party. He discusses –fragmented and associative – the story of his execution by the PIGS at a raid. A young black singing-student visits Mr. Pain every night and eases his hurt with arias of the great „Fucking Austrian“. An evening about self-laceration and the search for self-determination.

## E. **CANNED MEAT – „Self-portrait of the audience as voyeur“**

### **Interaktive Live-Video-Installation - documentation & kommunikation**

**by Andreas Pamperl (visuals) & and Martina Dattes (dramaturgy)**

**CANNED MEAT** is the virtual gateway to the **BUTCHER`S SHOP**- an innovative achievement of dramaturgy, which is closely connected to the specific production. The activities of **CANNED MEAT** are placed in the area art-process-intermediation, but also go far beyond that by doing research in the segment of mediatechnology and new conditions of reception. These results will also be presented. Will the spectator through his/her presence in the new media automatically become a „performer“? What changes for the „masshermit“ (Günther Anders) with regard to reception and what effect does that have on the arts?

**CANNED MEAT** is more than a simple archive, it contains a library and videodepartment with materials about theatre and performance, but also a virtual database and organises interaktive artprojects. Results will be published in the internet and aired on OK (Open TV Channel Vienna).

## **7. Performance LABORATORY „East-West“**

**Once a year in December a performance LABORATORY „East-West“ / Research & Development** in cooperation with trainers and guest artists from the USA, Russia and Central Europe will be carried out. **The work of the LABORATORY** will be headed by Eva Brenner and Steve Wangh (USA – Grotowski-expert). The following guests with their emphasis on different elements of the wide spektrum of contemporary „physical theatre“ abdecken: Catherine Coray (USA – Physical Acting / Meisner), Thomas Leabhart (USA – Corporate Mime), Gennadi Bogdanov (RUS - Meyerhold), Saskia Norrdhoek-Hegt (USA/NL – Grotowskis Plastiques & Corporales / Six Viewpoints of Performance following Mary Overlie, New York).

**The performance LABORATORY** is devoted to the research of new theatrical and performative forms of expression, that means the exploration of the category

„performance“ in all its historic and contemporary levels of significance. The term performance carries aesthetic and socio-political as well as ritual and philosophical-utopian connotations for the integral work in groups.

**In the performance LABORATORY** the work of important artistic visionaries and theater-pioneers of the 20th century is investigated on a theoretical and practical level. The laboratory deals with tradition and filiation in experimental art, which has influenced contemporary theatre and performance art profoundly.

The LABORATORY supplements the main productions of the **BUTCHER`S SHOP** in a sensible and fruitful way by reflecting the socio-political and artistic status-quo of performance theatre in general. It draws the cultural outlines of the new Europe, and besides the separation it detects something which is uniting us.

With the background of the topic **MEAT**, meaning the contradicting terms of nature- and work in a „new worldorder“, the theoretical reflexion of „futurism“ (Marinetti, Prampolini, Bragaglia) in the 1920`s in its engagement with war, speed, technology and progress reaches a new explosiveness.

At the end of every LABORATORY work-in-progress performances with a following discussion will be staged at the **BUTCHER`S SHOP**, documented on video and/or published in the theatremagazine from **PROJEKT THEATER STUDIO**, „BRENNT!“.

### **Steve Wangh (USA)**

Director, Teacher

Wangh took part in the first workshops of Jerzy Grotowski in the USA 1967 and was a student of the legendary Polish theatre theoretician and -reformer. Since then he has adopted Grotowski's methods for a contemporary experimental theatre adapted and developed. Wangh is founding member, actor and director of the experimental theatre group „Reality Theater“ (Boston). For over 25 years he has been teaching „Physical Acting“ in the USA as well as in Spain, Holland, Switzerland, in South America and also at the series of workshops ACT NOW/theater work (PROJEKT THEATER STUDIO) in Austria.

### **Gennadi Bogdanov (RUS)**

Theatreartist, Teacher

He founded the Moskow School for biomechanics, and taught biomechanics at the Russian Theatreacademy (GITIS), that was founded by Vseveld Meyerhold. Bogdanov developed his method in cooperation with Nikolai Kustov, actor and teacher in Meyerholds theatre. He taught in Germany, Italy, the Netherlands, Great Britain and Israel. In 1997 Eugenio Barba payed homage to him at the World Theatre Conference.

## **8. International Co-productions**

They can be in any of the above mentioned modules and cover all of the topics in the concept.

In connection to the build-up during the last couple of years we have planned the extended exchange with artists and groups from Cental Europe (Tschech Republic, Hungary, Slovakia, Slowenia, Poland). The focus of the founding years of **PROJEKT THEATER STUDIO** changed lately from American and western European partnerships towards the growing cooperation with artists from the new EU (Tschech Republik, Slovakia, Poland, Hungary, Slovenia).

**Important part of the BUTCHER`S SHOP** is also the continous work with international artists. From the summer 2005 co-productions with predominantly interdisciplinary groups from eastern Europe, with whom the **PROJEKT THEATER STUDIO** has build up an exchange, will be turned into reality. These foreign artists will work from 1 - 3 months per year with Austrian colleagues in the **BUTCHER`S SHOP** in Vienna. They are directly involved in the artistic programme of the Projekt Theater Studio. We want to create an „Ensemble Interdisciplinary“ through co-productions and later on tour with plays in Austria and abroad from the **BUTCHER`S SHOP**.

The future of **PROJEKT THEATER STUDIOS** is to form an international centre of culture as cut surface of polyvalent artistic actions. It deals with transcultural projects of contemporary art in the public and the development of social consciousness, which reaches across Austrian borders.

**For the years 2005-2009 co-productions are planned with the following theatre groups:**

- Compagnie Théâtre ALIBI (Bastia, Korsika),
- Gruppe mamapapa (Prag)
- STOKA Theater (Bratislava)
- Theater Laznia (Krakau)
- DAH Theater (Belgrad)
- Mozgó Ház (Budapest)
- Theater Neumarkt, Zürich
- Kaserne Basel
- Theater ASOU (Graz)
- Compagnie Vanessa Valk Stuttgart

**A first guest performance from Corsica** has already been secured for the spring of 2006. We will present the performance "Prometeo" by Rodrigo Garcia staged by the internationally acclaimed theatre group Compagnie Théâtre ALIBI (Bastia, Frankreich) directed by Francois Bergoin. The performance, which tells the story of tortured flesh, will not only be shown in the **BUTCHER`S SHOP** but also in the tent of the company in the immediate vicinity - at the crossing Burggasse/Kirchengasse.

## 9. Summerfestivals, co-produced by the BUTCHER`S SHOP

### SCHIELEworkshopFESTIVAL – in Neulengbach/Lower Austria every year in July.

In 2004 the co-production between PROJEKT THEATER STUDIO, SCHIELE ART CENTRUM Céský Krumlov (Tschech Republik), the group mamapapa Prag and Theater ASOU Graz/Austria presents the 3. SCHIELEworkshopFESTIVAL about the Schiele painting „The door into the open” (Egon Schiele, Neulengbach, 1912). The aim of this intercultural festival (since 2002) is the meeting of artists of all categories on the basis of a common topic (Schiele-painting), that inspires the scholarship holders to work artistically in Neulengbach and the surrounding area. The focus of the work is on the involvement of artists from central and eastern Europe.

**Supported by:** The Austrian federal government BKA/Art, the federal state of Lower Austria, NÖN, EU-Interreg III, the city of Neulengbach, Wiener Städtische Insurance, REHAU, private sponsors.

### „ILÉMOUVANTE“ – CORSICA – PILOT SCHEME June 2004

at the international studio for contemporary art in Sant'Antonin, Corsica. The multicultural, category-transcending project is aimed at encounters and exchange between artists from different European countries and local people. For a week all participants work in different studios for theatre, music, dance, painting and film on a predetermined topic (corse poems and songs). On the last night the whole village will become a stage: the final party „ILÉMOUVANTE – La Fête“ presents the results of the joint work effort as an accessible installation. From the year 2005/06 „ILÉMOUVANTE“ will be organised every year hopefully with financial support by the EU.

**Project partners:** PROJEKT THEATER STUDIO Vienna, Compagnie de Théâtre ALIBI Corsica, Group mamapapa Prag, Foyer Rural Sant' Antonino, Corsica.

**Supported by:** Collectivité Territoriale de Corse, Conseil Général de Corse, Communauté Sant' Antonino, Corsica Ferries, Radio France Bleu, The ministry of foreign affairs Austria BMAA/foreign culture, private sponsors.