

steirischer herbst 2008

Biographies

Steinbrener/Dempf (A)

Christoph Steinbrener is a sculptor and works in the urban space (works include "Unternehmen Capricorn", 2001; "Operation Figurini", 2003). Rainer Dempf works as a typographer and photographer for various publications, publishing houses, and institutions (including Falter, Volltext, Recherche, Vienna International Film Festival).

Joint projects and exhibitions: "Jesuitenkosmos", Jesuitenkirche, Vienna, 2008; "Instant Urbanism", DAC | Danish Architecture Centre, Copenhagen 2008; MUVIM, Museu Valencià de la il.lustració i de la Modernitat quevedo, València 2007; "Pass the Buck", Linz 09/OK-Centrum f. Gegenwartskunst, Linz 2007; "Instant Urbanism", SAM – Schweizer Architektur Museum, Basel 2007; "Public Art Trieste", Palazzo Costanzi/Museo d'Arte Moderna Ugo Cara, Trieste 2007; "Ticket to the Moon", Westbahnhof Vienna, Hauptbahnhof Linz 2007; "In Between", Julia C. Buttridge Gallery, Dougherty Arts Center, Houston, Texas 2006; "UD.A", Ultimos Disenos, Fundacion Canal, Madrid 2006; "Ordnung muss sein", der Apparat, Vienna 2006; "Delete, die Entschriftung des öffentlichen Raums", Vienna 2005.

www.steinbrener-dempf.com

raumlaborberlin (D)

raumlaborberlin was founded as a working group for architecture, art, planning and action in 1999. Taking a process-based approach, the group focuses on urban conditions, working on subjects of temporary architecture and urbanism. In interdisciplinary teams raumlaborberlin elaborates strategies for urban renewal, engaging in urban planning, design and construction of architecture, interactive environments and happenings along with research and teaching in the field of architecture and urban planning. raumlaborberlin seeks a specific analysis, trying to avoid generalisations. In their implementation of large-scale projects, the group develops platform-like structures allowing different actors to collaborate on the overall process. The core group of raumlaborberlin consists of nine people; "moderato cantabile", the 2008 steirischer herbst festival centre was designed above all by Jan Liesegang and Benjamin Foerster-Baldenius. Jan Liesegang studied architecture in Berlin, Copenhagen and New York and has been a research associate at the Academy of Arts in Stuttgart since 2002. He lives and works in Berlin and Stuttgart. Benjamin Foerster-Baldenius studied architecture in Berlin (TU Berlin/HDK) and Copenhagen (Art Academy), founded the Institute of Applied Architecture in 1997, and has been working as a performing architect since 1998. He featured at steirischer herbst 2006 with his Star Thrower as part of "Campshow Steiermark". Projects of raumlaborberlin: "Hotel Neustadt", 2003 (for Thalia Theater Halle), "Der Berg", Berlin Palast der Republik, 2005 (organised by Sophiensäle, HAU, raumlaborberlin and Club Real), "Küchenmonument" since 2006 in Duisburg, Mülheim, Hamburg, Warsaw, Giessen, Berlin, Liverpool and still on tour, "FoyerSTADT", 2007 (for Kampnagel Hamburg), "Aus Flug Hafen Sicht / Zukunft Mitteldeutschland", 2008 (for Thalia Theater Halle in co-operation with Theater der Welt) and many more. Recently published by Jovis: raumlaborberlin "acting in public", 2008.

www.raumlabor-berlin.de

Noah Fischer (USA)

Noah Fischer, is a New York based artist originally from the San Francisco Bay area. Fischer creates four-dimensional low-tech installations, works collaboratively with theater-makers and musicians, and also makes paintings and photographs. After attending Rhode Island School of Design (BFA 1999) and Columbia University (MFA 2004) the artist spent a year focusing on 19th century painted panoramas on a Fulbright grant to the Netherlands and the following year had his first solo exhibition in New York: „Rhetoric Machine“ at the Oliver Kamm 5BE gallery. For three years, Fischer has an ongoing collaboration as designer, writer, and performer with the German theatre group andcompany&Co. Their work together has included "Little Red (Play): Herstory" which was shown at the 2007 Kunstenfestivaldesarts, as well as "Time Republic" which premiered at the steirischer herbst Festival in Austria and toured in Germany in Fall 2007.

www.certainlynot.com/noah

endlich Katzensatz - Wurstenden 14,90 (ekw 14,90) (A/CH)

endlich Katzensatz - Wurstenden 14,90 (ekw 14,90) has existed as a group since March 2000. Initially this was just the name of a radio programme jointly designed by Moke Klengel, Christoph Rath, Malis Stöger and André Tschinder. From the outset, the weekly show on Radio Helsinki - Verein Freies Radio Steiermark was for ekw 14,90 a welcome field for

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experimenting in all spheres of acoustic means of expression, often in the form of satire and, generally, as a 'colourful bouquet of entertainment'. With the same line-up, ekw14,90 soon also began to discover other artistic forms aside from radio. In addition to radio plays and music, the group also does videos, installations and performances.

SIGNA (DK/A)

The artist duo SIGNA consists of the Danish performance-installation artist Signa Sørensen (b. 1975) and the Austrian media and performance artist Arthur Köstler (b. 1972). Around the world, their 'performance installations' count among the most unusual and innovative art projects on the Scandinavian art scene from recent years. Celebrated by the press as highly unconventional, enigmatic and off-keel, extremely demanding and innovative, SIGNA carries out its projects with tremendous success internationally (Denmark, Sweden, Germany, Spain and Argentina; works in Romania, Bulgaria, Turkey and Ukraine are currently in preparation).

Their artistic work cannot easily be ascribed to a particular category, as SIGNA combines a wide and diverse range of different art forms. The basic concept of their artistic stagings, however, is based on the installation. They work site-specifically and geared to the particular location by re-defining empty, disused buildings and grounds and transforming them into a theatre space detached from the flow of time, into an artificial world to be explored and inhabited by the audience. SIGNA projects: "Die Erscheinungen der Martha Rubin/The Ruby Town Oracle" (Schauspiel Köln 2007, Berliner Theatertreffen 2008), "The Dorine Chaikin Institute" (Nordwind-Festival, Berlin 2007), "Nights at the Hospital (Royal Danish Theatre, 2007), "The Silvana Experiments" (EXIT 06 in Kunstforeningen Gammel Strand 2006), "The Black Rose Trick" (Malmö 2005), "Secret Girl" (Junge Hunde Festival auf dem Meininger Theater 2004), "Twin Life instant new identities" (Copenhagen 2001).
signa.dk

Michel Schweizer (F)

Michel Schweizer attended the Conservatory of Bordeaux in Dramatic Art and studied at the Ecole des Beaux Arts (Fine Arts School) in Bordeaux. He embarked on multiple experiences in the fields of art and contemporary dance in the 80s, a vigorous period of development and visibility, first as a solo-artist, then in collaborations. After the abrupt end of the long collaboration with the choreographer Isabelle Lasserre (1986-1994), he undergoes a violent existential crisis during which he is tempted to finish with all artistic undertakings.

Notwithstanding, in 1995, together with Sèverine Garat, he creates La Coma. Based in Aquitaine, La Coma has the goal to cover a diversity of artistic practices with the intention of redefining the notion of 'profit' and, in the current deleterious social climate, takes an attitude of political resistance as it could not consider doing otherwise. Projects are: "Assanies 1" (1996), "Assanies 2" (1997), "KINGS" (2000-2001) and "SCAN (More business – More Money Management)" (2003).

Unclassifiable, although considered a choreographer, Michel Schweizer proposes creations in which theatrical scenes, contemporary art and a certain version of the 'business company' come together. His off-keel statements present a social and human reality which pessimistically admits the inadmissible: that cultural institutions and works of art are merely a question of 'business'. He carefully avoids working with professional actors or dancers and calls his interpreters 'service providers' which he 'dis-locates' as he works with professional boxers, cabaret singers or dog trainers, etc. He designates himself a 'manager'.

Since 2005, Schweizer is associate artist at the Espace Malraux – Scène Nationale de Chambéry et de la Savoie and associate artist at the Le Cuvier – Center for choreographic development in Artigues-près-Bordeaux for the next three years (2008-2010).

www.la-coma.com

Janez Janša, Janez Janša & Janez Janša (SI)

Janez Janša, Janez Janša and Janez Janša live in Ljubljana. They are concept- and installation artists, interdisciplinary performers, authors and producers. Janez Janša is director of Maska, Ljubljana; Janez Janša is director of Aksioma, Ljubljana.

Eszter Salamon (D/H)

Following classical training as a dancer at Budapest's National Dance Academy, Eszter Salamon worked with different choreographers in France from 1992 to 2000. She created the solo pieces "What a Body You Have, Honey" and "Gizelle" for the Festival d'Avignon, in co-operation with Xavier Le Roy, in 2001. In 2002 she presented "Répétition publique d'un

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travail en cours" at the Centre Chorégraphique National de Montpellier in the "Hors Série" series together with Herman Diephuis and Simone Verde. At the invitation of Clermont-Ferrand's Comédie, she created "Woman Inc." with eighteen women aged between seven and seventy-four in 2002. Eszter Salamon was artist-in-residence at Podewil, Berlin, in 2004, where the group piece "Reproduction" was premièred. She holds a scholarship from Villa Médicis Hors les Murs. In May 2005 she presented "Magyar Tàncok" at Les Intranquilles festival (Lyon) and staged the music of Karim Haddad as part of "Seven attempted escapes from Silence", a project by the Berlin State Opera Unter den Linden. She appeared at PACT Zollverein with the première of "NVSBL" in 2006. In 2007 she presented "AND THEN" and, together with Aranxta Martinez, an a-capella concert/performance entitled "Without you I am Nothing".
www.eszter-salamon.com

Berlin (B)

Berlin is Bart Baele, Yves Degryse and Caroline Rochlitz. Characteristic of Berlin is her interdisciplinary work methods. Berlin collaborates with diverse artistic as well as academic fields and while focusing on a specific research question, she engages different media depending on the content of the project. Berlin chooses to present their work on a variety of different circuits: theatres, museums, festivals, on location... The basis of future projects will continue to be a city or region somewhere in the world.

In 2003 Berlin started the series 'Holocene' (the current geological period), of which "JERUSALEM" was the first. On three screens we see a penetrating portrayal of one of the most complex cities in the world. For "Holocene 2 – IQALUIT", an Ivo Michiels text, a film and a live telephone connection depict the capital of the Inuit in Northern Canada. "BONANZA" ["Holocene 3"], which is shown at steirischer herbst 2008. Berlin is currently working on "Holocene 4 – MOSCOW".
www.berlinberlin.be

Nature Theater of Oklahoma (USA)

Nature Theater of Oklahoma is a New York based performance group under the direction of Pavol Liska and Kelly Copper. Since their first projects created as an ensemble, Nature Theater of Oklahoma has been devoted to making the work they don't know how to make, putting themselves in impossible situations, and working from out of their own ignorance and unease. They strive to create an unsettling live situation that demands total presence from everyone in the room. They use the readymade material around us, found space, overheard speech, and observed gesture, and through extreme formal manipulation, and superhuman effort, they affect in their work a shift in the perception of everyday reality that extends beyond the site of performance and into the world in which we live. They featured at steirischer herbst 2007 with "No Dice", and European theatres have been celebrating them ever since. Their play "Romeo and Juliet" is set to receive the Young Directors Award at the Salzburger Festspiele in summer 2008.
www.oktheater.org

Meg Stuart / Damaged Goods (USA/B)

The American choreographer and dancer Meg Stuart moved to New York in 1983 to attend the New York University where she received a BFA in dance and continued her training following classes in release technique and contact improvisation at Movement Research. She was a member of the Randy Warshaw Dance Company from 1986 to 1992, where she was also assistant to the choreographer. At the invitation of Klapstuk 91, she made her first full-length production "Disfigure Study" (1991). It was the start to an impressive series of productions the choreographer made with her company Damaged Goods, which has been based in Brussels since 1994: "No Longer Readymade" (1993); "Insert Skin #1 – They Live in Our Breath" (1996) with visual artist Lawrence Malstaf; "Splayed Mind Out" (1997; presented at documenta X in Kassel) with video artist Gary Hill; "appetite" (1998) with visual artist Ann Hamilton; "ALIBI" (2001) and "Visitors Only" (2003), both in co-operation with scenographer Anna Viebrock, video artist Chris Kondek and composer Paul Lemp; "FORGERIES, LOVE AND OTHER MATTERS" (2004), with choreographer/dancer Benoît Lachambre and composer Hahn Rowe; "It's not funny" (2006); and in 2007 "BLESSÉD", a choreography for the Portuguese dancer and choreographer Francisco Camacho (2007 Kunstencentrum Vooruit in Gent) and "MAYBE FOREVER", a duet with the Austrian choreographer and dancer Philipp Gehmacher (2007 Kaaithheater in Brussels).

A recurrent feature in the work of Meg Stuart and Damaged Goods is the search for new forms of co-operation, presentation contexts and the 'crossbreeding' of theatre, architecture and visual art i.g. in the dance installation for the exhibition "This is the Show and the Show is Many Things" by curator Bart De Baere at the Museum van Hedendaagse Kunst in Ghent (1994), the improvisation project "Crash Landing" (1996-99), the site specific sound and video project

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"Highway 101" in close collaboration with theatre director Stefan Pucher and video artist Jorge Leon (2000-01), "Auf den Tisch!" (2005), etc. 1997 Meg Stuart / Damaged Goods was one of the artists-in-residence at the Kaaithater in Brussels. From 2001 until 2004 the company took up residence at the Schauspielhaus Zürich at the invitation of Christoph Marthaler. Since the 2002-03 season Meg Stuart and Damaged Goods also collaborate with the Volksbühne am Rosa-Luxemburg-Platz in Berlin. In 2000 Meg Stuart and Damaged Goods received the Culture Prize K.U.Leuven. In 2006 the Deutsche Theaterpreis DER FAUST "REPLACEMENT" (2006) and in autumn 2008 the BESSIE AWARD (New York Dance and Performance Award).

www.damagedgoods.be

BADco. (HR)

BADco. (Pravdan Devlahović, Ivana Ivković, Ana Kreitmeyer, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš and Zrinka Užbinec) is a Zagreb-based collaborative performance group. It was founded in 2000 while some of the authors were working together on the Confessions project in Theatre & TD. It was founded as a non-profit organization to produce collaborative performance work by Pravdan Devlahović, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš and Ivana Sajko.

The artistic work of BADco. is not so much marked by the choice of subject matter as it is by the production of various problematic aspects of working in/as collaboration, i.e. through specific ways of self-organization of the authors involved in a particular project during the process of work. Authors see their performances as performance machines which can enter various referential contexts such as social, political, intimate, dance and artistic contexts in general. Instead of thematic naming, which stands closer to the traditional ideas of theatre, the group prefers to think in terms of eventuality. Some key words for our thematic interest are: vitalism, virus material, collective, flesh vs. body, strategies of observing, etc. So far the group has produced the following performances: "Man.Chair" (2000), "2tri4" (2001), "Diderot's Nephew or Blood is Thicker than Water" (2001), "Solo Me" (2002), "RibCage" (2002), "Walk This Way" (2003), "Mass" (for Election Day Silence) (2003), "Deleted Messages" (2004), "Fleshdance" (2004), "memories are made of this... performance notes" (2006), "Gravidation" (2006).

www.badco.hr

Gisèle Vienne (F)

Gisèle Vienne was born in 1976, and now lives and works in Grenoble and Paris. After graduating in philosophy, she studied at the puppeteering school Ecole Supérieure Nationale des Arts de la Marionnette from 1996 to 1999. She's a choreographer/director, performer and visual artist.

In 1999 Etienne Bideau-Rey and Gisèle Vienne founded the not-for-profit dance company De l'Autre Côté du Miroir (DACM), which has always aimed to contribute to the exchange between dance, puppeteering, theatre and other artistic media. They choreographed and staged "Splendid's" by Jean Genet in 2000, "ShowRoomDummies" in 2001, "Stéréotypie" in 2003, and "Tranen Veinzen" in 2004. Together with Etienne Bideau-Rey, she has written two publications, "Corps/Objet – Sur le rapport du corps au corps artificiel", published by the Centre Chorégraphique National de Grenoble.

Since 2003, Gisèle Vienne has also developed her solo career as a director and a choreographer and she has staged "I Apologize" (2004) and "Une belle enfant blonde / A young, beautiful blond girl" (2005), "Kindertotenlieder" (2007) and "Jerk", a radioplay in the framework of the atelier de création radiophonique of France Culture (June 2007) and the play "Jerk" (first production 2008). Gisèle Vienne has been awarded for the Villa Kujoyama grant for a 5 months residency in Kyoto during fall 2007. Currently, she's preparing a new creation called "Eternelle Idole" (Prémère 2009).

www.g-v.fr

Dennis Cooper (USA)

Dennis Cooper was born in 1953 in the United States. He is an art critic, a poet, a writer and lives and works in Los Angeles and Paris. Cooper wrote stories and poems from early age but got serious about writing at 15 after reading Arthur Rimbaud and Marquis de Sade. He was expelled from the Flintridge Preparatory School for Boys in La Canada in the 11th grade, attended workshops by Ronald Koertge and Jerene Hewitt at Pasadena City College and studied with the poet Bert Meyers at Pitzer College in Claremont. While at Flintridge, he met his friend George Miles, who would become his muse and the subject of much of his future writing. In 1976, he founded Little Caesar Magazin, which he ran until 1982. In the Eighties, he lived in New York and Amsterdam, in 1990, he moved back to Los Angeles. He has published the following books: with P.O.L. publishing house "Closer" (1995), "Guide" (2000), "Try" (2002), "Frisk" (2002), "Défait" (2003),

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"Period" (2004), "Dream Police" (2004), "Faits divers, violence et littérature" (2004), "God Jr" (2006) and the last one "Sluts" (2007); with *Serpent à plumes*, "Wrong" (2002); and with Balland, "A l'écoute" (2001). Dennis Cooper's recent theatrical collaborations with Gisèle Vienne, beginning with the 2004 production, "I Apologize" have been both wowing and dividing critics and audiences alike, all across Europe.

www.denniscooper.net

Georg Friedrich Haas (A)

Georg Friedrich Haas was born in Graz in 1953. From 1972 to 1979 he studied composition, among others with Ivan Eröd and Gösta Neuwirth, piano with Doris Wolf, and music education at the University of Music and Dramatic Arts in Graz. In 1981 he went to the University of Music and Performing Arts in Vienna to take a postgraduate course with Friedrich Cerha. As early as 1978 Haas began teaching at Graz University of Music, since 2003 as associate professor. Since 2005 he has also held a composition class at the University of Music of Basel's Music Academy.

In his work he has broken new musical ground step by step and with great consistency over the years. Realising that the well-tempered scale did not offer him sufficiently differentiated means of expression, Haas developed and refined sounds whose fascination stems from the use of microtonality, e.g. in the Hölderlin chamber opera "Nacht" (1995/96; premiered at the Bregenzer Festspiele). Floating overtone constellations such as the dialectics of individual voices and collective acoustic output also play a major role. Impressively implemented in "... Einklang freier Wesen ..." (1994/96) and in the formally daring ensemble piece "in vain", that premiered in Cologne in 2000 and was performed at musikprotokoll during steirischer herbst in 2001. Several of the composer's pieces are to be played by musicians in total darkness. A tribute to his love of fuzziness. With "Hyperion", a "concert for light and orchestra", Haas pulled off an "unforgettable three quarters of an hour" (Die Zeit) in 2006. "Spellbinding music" was the verdict of Süddeutsche Zeitung after the première of the orchestral piece "Bruchstück" in May 2007 (Munich Philharmonic).

Haas has published texts on Luigi Nono, Ivan Wyschnegradsky, Alois Hába and Pierre Boulez and has received prizes and scholarships including the Austrian music scholarship (Federal Ministry of Science, Research and Culture), the Ernst-Krenek prize of Vienna, and the Andrzej-Dobrowolski composition prize from the Styrian Provincial Government. Most recently, Haas was awarded the Grand Austrian State Prize in November 2007.

www.universaledition.com/haas

Jon Fosse (N)

Jon Fosse was born in the Norwegian coastal town of Haugesund in 1959 and has lived in Bergen since the end of the seventies. Studied comparative literature, lecturer at the Academy of Creative Writing in Hordaland. Freelance writer since the beginning of the nineties. His first novel "Raudt, svart" ("Red, black") was published in 1983, followed by further novels, poetry collections, essays and children's books. For his novel "Melancholy" ("Melancholia I & II"), published in German by Kindler Verlag in March 2001, Fosse was awarded the Melsom prize and the Sunnmøre prize in 1996. The novel "Morning and evening" was published by Alexander Fest Verlag in September 2001 (also awarded the Melsom prize). Fosse received the Ibsen prize and the Austrian "Nestroy" theatre prize for best author for his play "The Name" in 2000. He was awarded the Nordic playwright's prize for "A summer day" in 2000. A survey held by Theater heute voted him best foreign author of 2002. In 2002 he also received the Scandinavian national theatre prize for "Variations of dead", which he also received for his complete work for stage in 2003. Further prizes include the special prize of the Norwegian Culture Council (2003) and the Norwegian Armanda prize (2003). France made him a Chevalier de l'Ordre National du Mérite (2003), Norway awarded him the Saint Olaf's Medal for his literary work in 2005 and the Anders Jahre culture prize, one of Norway's highest distinctions, in 2006. "Sister" received the German youth literature prize in the children's book category in 2007. He was awarded the Nordic prize of the Swedish Academy the same year. His novella "Sleepless" is due to be published by Rowohlt in October 2008.

Stanislas Nordey (F)

Stanislas Nordey counts among the most important exponents of the younger generation of directors in France. He trained at the Conservatoire National Supérieur d'Art Dramatique in Paris, among other places. In 1988 he founded the "Companie Nordey" together with Véronique Nordey. Nordey produced Stravinski's "Le Rossignol" at Théâtre du Châtelet (musical director: Pierre Boulez), György Ligeti's "Le Grand Macabre" and Peter Eötvös's "Tre sestri", among many others. In 2002 he produced the première of the opera "Le Balcon" by Peter Eötvös after Jean Genet at the Festival International d'Art Lyrique in Aix-en-Provence. He debuted as a director at Staatsoper Hannover with Bellini's "I Capuleti e i

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Montecchi". His production of Olivier Messiaen's "Le Saint François d'Assise" at Opéra Bastille in Paris in November 2004 met with much acclaim.

Lukas Bärfuss (CH)

Lukas Bärfuss was born in Thun, Bern canton, in 1971. He worked as a tobacco farmer, fork-lift truck driver, steel fixer, gardener and trained bookseller before causing a sensation as a theatre-maker since 1998 and as a prose writer since 2002. He received numerous distinctions, including the Werkjahr of Zurich canton in 2008, the Spych literature prize in 2007, and the Gerrit Engelke prize of Hanover. His plays have frequently been invited to bill at the Mülheim Theatertage, and he won the Mülheim playwright's prize in 2005. A critic's survey held by Theater heute voted him young playwright of the year in 2003 and playwright of the year in 2005. His works have been translated into more than a dozen languages. Most recently, his first novel "Hundert Tage", dealing with the genocide in Rwanda, was published in spring 2008. Lukas Bärfuss lives in Zurich.

Noël Dernes (CH)

Noël Dernes was born 1977 in Zürich. He graduated from the F+F Schule für Kunst- und Mediendesign, Zürich with the emphasis on film/video (1999-2003). Since 2001 he has been working on various film- and videoinstallations and for dance, film- and theaterprojects et al. "Remember me?" and "Ego Boost" (Artrepc Galerie Zürich, 2007, 2004), „Blond Dreadlocks“ - a cinema documentary. Among other prizes, he has received the Kiefer-Hablitzel prize from the SwissArtAwards for his short documentary "Breakfast in America" (2004) and for his film installation "Selbstbedienung – Drei Räume. Zwei Leben. Eine Begegnung." (2002); he received the Young Talent 2005 prize for his "Ego Boost!" video installation. Dernes also works as an advertising film-maker and is currently working on his first feature-length film. Noël Dernes lives and works in Zürich and Berlin.
www.noeldernes.com

Johannes Schrettle (A)

Johannes Schrettle was born in Graz in 1980. Studied in Graz and Vienna, i.a. German studies, Spanish, French, sociology, journalism. Since 1998, author of texts for independent theatre productions in Graz and for a theatre sitcom. Development of his first own drama "fliegen / gehen / schwimmen" at the author workshop held by Vienna's Burgtheater in 2003. His second play "Dein Projekt liebt dich", that was performed as a stage reading at steirischer herbst in 2004, was produced by Schauspielhaus Graz in 2005 and was nominated for the 2005 Stückemarkt at the Berliner Theatertreffen the same year. In January 2007 his text "boat people (TM) - Das Label ist schön" premièred at the Vienna Burgtheater's Casino (directed by Robert Lehniger, in co-operation with fashion designer and "boat people" (TM) co-founder Lisa D). Most recently, his play "Ich habe King Kong zum Weinen gebracht" premièred at Vienna's Burgtheater (directed by Robert Lehniger) in April 2008.

Mariano Pensotti (AR)

Mariano Pensotti was born in Buenos Aires in 1973, where he studied playwriting with Daniel Veronesse and Alejandro Tantanian and mise-en-scene with Ruben Szuchmacher. He is a director and author. His latest works include "Interiores" (2007), "Sucio" (2007) and "La Marea" (2005).

In some of his stagings ("Trieste", "Noche en las cataratas") he has explored the expressive use of the video as a narrative element juxtaposed to live acting. In other works ("Los 8 de Julio", "Los Muertos") his research was mainly focused on the theatrical boundaries, joining documentary elements to create fictional constructions. In other cases ("Ojos Ajenos", "Vapor", "Sucio") the work was based on a very personal dramaturgy with a tendency to develop a world of its own and the work with the actors. Recently he has developed site specific performances ("La Marea", "Interiores") that work as urban interventions where fictions take place in a real context.

Ivana Sajko (HR)

Ivana Sajko was born in Zagreb, Croatia, in 1975. Writer, playwright and guest lecturer at the Academy of Performing Arts in Zagreb. Co-founder of the BADco. theatre company and editor at FRAKCIJA - International Magazine for Contemporary Performing Arts. Ivana Sajko performs and produces her own plays, experimenting with interdisciplinary approaches to the problems of writing and performing theatre texts. She has received numerous prizes, including: State

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prize for drama texts Marin Drzic for "Rippen/Wände" (2001); State prize for drama texts Marin Drzic for the theatre text "MISA ZA PREDIZBORNU SUTNJU, MRTVACA IZA ZIDA I KOPITA U GRLU" (2003); Croatian theatre prize for a radio production based on the theatre text "Bombenfrau" (2004); Croatian theatre prize for a radio production based on the theatre text "Europa" (2005), that also ranked among the top ten radio plays at the Prix Europa Berlin 2005. Plays published by Verlag der Autoren: "Orange in den Wolken" (1998/2001), "4 trockene Füße" (1999/2001), "Rippen/Wände" (2000/2002), "Archetyp: Medea" (2000/2007), "Bombenfrau" (2003/2004), "Europa" (2004/2006), "Rio Bar" (2005/2007). Ivana Sajko lives in Zagreb and Istria.

Wunderbaum (NL/B)

In 2000, five actors graduating at the same time from the Maastricht School of Acting wrote a letter to Johan Simons. They asked him if, and under the wings of ZTHollandia, they – as a young company – could make theatre-on-location. Simons agreed and a spark ignited between his company and Jonghollandia, the name given to the budding actors' collective. Now, six years later, the collective has renamed itself 'Wunderbaum' and has a double home-base: Productiehuis Rotterdam and Johan Simons's NTGent. On their roll of achievements are a list of prizes (last season the Mary Dresselhuysprijs), numerous productions were selected for The Theatre Festival ("Welcome in My Backyard", "Rollende Road Show"), and a first bundle of scripts was published under their own name. Wunderbaum made a television film (Maybe Sweden) but primarily a great number of productions at very diverse locations, from army tents to roof apartments, abandoned fish-mines and shopping-centres. Last season, on their 5th birthday, Wunderbaum presented a selection of the productions they found most relevant in Ghent and Rotterdam. The idea for this retrospective came from the festival 'The (International) Choice of the Rotterdam Schouwburg', which immediately offered inspiration for the title of the programme: "The Wunderkeuze" ("Wunderchoice").

Fritzpunkt (A)

Fritzpunkt represents a method of handling the work of Austrian writer Marianne Fritz, one of the most radical and complex writing projects in contemporary German-language literature. Public appropriation, series of readings, lectures, actions in the public space, and theatre performances are some of the formats practised by Stadt Theater Wien with the Fritzpunkt project since 2002. Since 2004, Fritzpunkt has been publishing the discursive experimental series "Fritz anwenden" at the Centre for Art and Knowledge Transfer at the University of Applied Arts in Vienna; the continuity of this publication is a pre-condition for theatre projects that embrace space at various locations: landscapes of association for Marianne Fritz's fortress project. Fritzpunkt regards text material whose language you do not understand as naturally suitable for conducting a fundamental analysis of the canon of forms of the phenomenon commonly referred to as theatre. www.fritzpunkt.at

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