

Biographies

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Jörg Albrecht & copy & waste (D)

Jörg Albrecht, born in 1981. Works at the intersection of prose, radio play, theatre, essay and net art. Participated in the Stage Writing course at uniT Graz. His novels "Drei Herzen" and "Sternstaub, Goldfunk, Silberstreif" were published by Wallstein Verlag in 2006 and 2008. In 2009 he was writer in residence at Deutsches Haus at New York University, in 2010 at the Aston University Birmingham. In addition to works with copy & waste his plays have billed / are billing at Maxim Gorki Theater Berlin, Vienna's Schauspielhaus, and at Munich's Kammerspiele, among other venues. He founded the band phonofix with Matthias Grübel and plays concerts and produces radio plays. Albrecht lives in Berlin. He began his one-year stint as writer in residence in Graz in September 2010. Albrecht was author of the virtual diary "Marginal Notes" at steirischer herbst in 2009.

www.fotofixautomat.de

copy & waste was founded by actor and director Steffen Klewar and Jörg Albrecht, with the additional support of their accomplices, experts in dramaturgy and architectural theory, music, space, film and playing. The first drama, "Wir Kinder vom Hauptbahnhof" (Maxim Gorki Theater Berlin/schauspielFrankfurt), was written in 2007 and established the principle of dealing with urban places in the theatre space. Numerous other productions examined, quoted, disentangled and entangled the architecture or urban spaces and human coexistence in the past, present and future; for example in: "X Wohnungen Neukölln: Gropiopolis" (HAU 2008), "Berlin Ernstreuterplatz" (Maxim Gorki Theater Berlin 2009), "Die Versteigerung von No. 36" (WestGermany 2009), "ORLAC HAND OUT" (Theater am Lend, Graz/Ringlokschuppen Mülheim, 2010).

www.copyandwaste.de

Apparatus 22 (RO)

Apparatus 22 is a multidisciplinary collective initiated in 2011 by Erika Olea, Maria Farcas, Dragos Olea and Ioana Nemes (1979 -2011, R.I.P) in Bucharest, Romania. The collective has its origin in the 2006 founded fashion label *Rozalbe de Mura*. Apparatus 22 works in the art context with ideas and actions that will ignite the critical potential of clothing and fashion and in design/fashion contexts. In their quest for projects with greater consequences on fashion topics they are mixing fiction with reality, storytelling and critical approach, blurring the lines between genders and using knowledge and experiences from art, design, sociology, literature and economics.

Current and upcoming exhibitions and projects: "Ersatz Economics" insert in the KILOBASE BUCHAREST A-H book (Mousse Publishing) for the exhibition "Image to be projected until it vanishes", MUSEION - Museum of modern and contemporary art Bolzano, Italy; "Desire is War" - Contemporary Art Gallery, Brukenthal Museum, Sibiu, Romania; "Situated Knowledge: I follow Rivers of Thoughts" - ICR Venice, Italy; MAK NITE performance commissioned by MAK - Austrian Museum of Applied Arts, Vienna, Austria; upcoming research residencies at Gyeonggi Creation Center, Gyeonggi, South Korea and Akademie Schloss Solitude, Stuttgart, Germany.

Heine Røsdal Avdal & Yukiko Shinozaki (B/J) / deepblue

Heine Røsdal Avdal studied dance, choreography and video at the Oslo National College of the Arts in Norway and at P.A.R.T.S. in Brussels. He has worked as a performer for various companies in Norway. In 1997-2001 he worked with Meg Stuart's company Damaged Goods, collaborating with various visual artists such as Gary Hill, Ann Hamilton and theatre director Stefan Pucher. Since 2000 he has been developing his own projects in close collaboration with Yukiko Shinozaki.

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The Japanese dancer **Yukiko Shinozaki** studied classical ballet for 12 years in Tokyo, before she moved to the U.S. to study contemporary dance and psychology at Portland State University. After graduating, she lived in New York as a freelance dancer as well as showing her solo works at various venues. Since 1997 she has been living in Brussels. She worked with Meg Stuart/Damaged Goods, where she met Heine Avdal. In 2002 they founded deepblue together with Christoph De Boeck.

deepblue is a company and production structure for performance, dance, music, video and installation work, based in Brussels. The name deepblue refers to an immense microcosm as well as to that supercomputer which was the first to beat a human in an intellectual game. deepblue aims at balancing human and technological forms of communication. In all productions traces are left of this destroyed opposition between what is organic and what is artificial. Video, sound, light and distribution of space are equal elements in the development of creations, just as dancers, performers and audience are. With their project "you are here", deepblue was guest at steirischer herbst 2009.

www.deepblue.be

CREW (B)

CREW is a Brussels based company that operates on the border between art and science, between performance art and new technology. Artist Eric Joris develops his live projects in close collaboration with engineer Philippe Bekaert (EDM, Expertise Centre for Digital Media, University of Hasselt). Further members of CREW are Hilde Teuchies, Vicky Vermoezen and Vincent Jacobs. Electronic and digital media form the basis of a unique artistic way of thinking and the engine for aesthetic experiences and reflection.

This results in hybrid performances that question and undermine commonly accepted performative parameters. Immersion is a recurrent element of CREW's creations since 2003. The technology that lies at the basis of the immersive medium was developed by EDM at the University of Hasselt. Omnidirectional video is a high-impact visual medium, of which the creative potential has only recently begun to be explored. The dramaturgical strategies from and for this technology as developed by CREW in its performances and installations lead to unprecedented levels of involvement and intimacy as well as thrilling novel ways of mixing and experiencing the real and the virtual in (performance) art.

CREW's projects are hybrid and take on a variety of forms, from performances to one-to-one experiences and interactive installations. Important productions are "Icarus" (2001), "Philoctetes" (2002), "Crash" (04-05), "U_Raging Standstill" (2006), "O_Rex" (2007), "W Double U" (2008), "EUX" (2008), "Line-Up" (2009) and "en C.A.P.E." (2010). CREW, as a structurally subsidised performance company, has set up a parallel structure called CREW_lab that concentrates on both technological and academic research. CREW_lab's research activities are not only valuable in their own right but also support and feed the artistic production via an intensive reciprocity. Crew_lab is a member of 2020 2D Media, a European research consortium, supported by the EC.

www.crewonline.org

Cupola Bobber (USA)

Cupola Bobber is a collaboration between the visual artists and performer Stephen Fiehn and Tyler B. Myers. Founded in 2000 they have created four evening length performances, working slowly out of their studio on the west side of Chicago. They have performed in multiple venues and toured internationally. Alongside the evening-length performance work they have made video, durational performance, and published writing. They have been MacDowell Colony fellows, ACE International Fellows at the Nuffield Theatre, Lancaster University, have served as visiting artists for SAIC's First Year Program and Goat Island's Summer School and have conducted collaborative performance devising workshops. Cupola Bobbers work "Petitmal" received a Best of PAC/edge award and they won a pair of Nelson Raymond Fellowships from The School of the Art Institute with their BFA's in 2001. The current show titled "The Field, The Mantel", their fifth, is a commission of the International Schillertage Festival at the Nationaltheatre Mannheim.

www.cupolabobber.com

Rodrigo García (E/ARG)

Rodrigo García, born in 1964 in Buenos Aires, lives and works in Madrid since 1986. He is author, theatre designer and director. In 1989 he started the „la Carniceria teatro“ company and carried out several experimental productions, using a very personal language, away from traditional theatre.

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His references are unclassifiable, it goes through the centuries without chronology : you may think of Quevedo – Spanish Golden Age poet – Beckett, Céline, Bernhard but also of Bunuel or yet Goya in his Black Paintings period. Rodrigo García doesn't want theatre to be only made for specialists that is getting on by codes and dogma. He dreams of a theatre, where anyone would come in without a moment's hesitation and has developed a drastically physical theatre language. His writing is inspired by the everyday life, by the street where he grew up, by this popular neighbourhood in Buenos Aires where all of his friends were led to become workers or masons. His characters can utter a stream of horrible things and speak in slang – Cervantes language is may be more creative and more blunt than French language – but García avoids the easy caricature and is very careful not to use naturalism. His characters revel in a decline of thoughts and manage to Live and pretend to believe that their ordinary life is so original. Rodrigo García has written many plays and usually directs them all, but has also directed plays and poems of others, such as Thomas Bernhard or Heiner Müller. His last productions are "Versus" in 2009 and "Muerte y reencarnacion en un cowboy" and "c'est comme ça et me faite pas chiez", currently on tour. At the beginning of 2011 "Gólgota Picnic" has been created in Madrid.
rodrigogarcia.es

Miguel Gutierrez (USA)

Miguel Gutierrez, born 1971, lives New York. He studied at the Brown University, Providence and the New York University/Tisch School of the Arts and received grants and awards, amongst them the Mid Atlantic Arts Foundation, US Artists International (2011), the United States Artists Fellowship (2010), a NY Dance and Performance Award (Bessie) for „Last Meadow“ (2010) and the John Simon Guggenheim Memorial Foundation Fellowship (2010). In 2001 Miguel Gutierrez founded the platform Powerful People, however he has never been interested in a traditional model of a company. Gutierrez sees the participating artists in his work – dancers, composers, designers and visual artists – as part of an ever-expanding net of inspiring collaborators. His interest in working with others is related to the questions in his work involving group identity and communal experience. With Powerful People, Gutierrez has created a few larger and international successful works, but he also continues to work in solo form and on smaller scale pieces as well. Regardless of the size of the project, it is Gutierrez's goal to create challenging and thought-provoking performance experiences.
miguelgutierrez.org

Gunilla Heilborn (S)

Gunilla Heilborn is a choreographer and film maker based in Stockholm. After studies at the Tamalpa Institute in San Francisco, USA and the program of choreography at the University of Dance in Stockholm 95-98 she has created performances and movies for both adult and children audiences. Heilborn's unique way of combining text, motion, video and images, always spiced with humour and a cool irony, has given her an indisputable position as one of Sweden's most interesting performance and film artists. Works of her are touring international, amongst them "Potato Country" and "The Five Year Plan". In 2009 she collaborated with the Göteborg Ballet for the first time, creating the critically acclaimed production "Alaska". 2011 she returns to Göteborg, but this time to The Göteborg City Theater, and creates a new piece for the Big Stage premiering in October 2011. Her films include "The Lodge", "Rewind", "What you do", that she created together with Mårten Nilsson and Kim Hiorthøy, and "This Alaska", which was awarded Best International Short Fiction Film at Expresión en Córto in Mexico in 2010. In spring 2011, steirischer herbst invited Gunilla Heilborn for a one-week-residency in Graz to work on her latest production "This is not a love story" which is based on the experiences from different places in Europe and premiered at Dansens Hus in Stockholm in May 2011.
www.gunillaheilborn.se/en

Anne Teresa De Keersmaeker & Björn Schmelzer (B)

Anne Teresa De Keersmaeker burst onto the contemporary artistic scene at the beginning of the 1980s, with pieces that have since become absolute references. Written according to the principles of repetitive music, "Fase" in 1982 then "Rosas Danst Rosas" the next year renewed the links that had become somewhat distended between music and dance since the works of Merce Cunningham and John Cage. What is striking in these first works is their extreme choreographic maturity, established on a virtuoso practice of movement and in an almost mathematical link with space and time. All the shows to come were already contained in this stripped-down grammar: Anne Teresa De Keersmaeker had found her groove and has constantly and tenaciously deepened it. With an incomparable capacity

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for work, an openness to the most diverse musical styles and an ability to appropriate every choreographic influence, the Belgian artist has built a lively repertoire, marked by emblematic pieces such as "Mozart/Concert Arias", "Rain" and more recently "Zeitung" and "The Song". A repertoire that she keeps up with her company, Rosas, and the school she founded in Brussels in 1995, P.A.R.T.S. Rosas has strong international connections and performs at the leading contemporary dance venues in Europe and far beyond. At the same time, its continued presence in Belgium remains a priority. Rosas is an open house and shares its infrastructure not only with P.A.R.T.S., but also with musicians, other companies and guests.

www.rosas.be

In 1999 **Björn Schmelzer** founded the Antwerp ensemble Graindelavoix takes its name from an essay by Roland Barthes. "The grain is the body in the voice that sings, the hand that writes, in the member that executes," the French semiologist asserted. What interests Björn Schmelzer, a ethnomusicologist by training, fascinated by early music, is the relationship of the notation and what is not written, that is, the knowledge and know-how of the interpreter that permit him to make a work come alive again beyond the score, through ornamentation, improvisation, phrasing and gesture. Between transmission and creation, Graindelavoix clears its own path to revisit sound images of the past.

Michikazu Matsune (A/J)

Born in Kobe. Lives in Vienna. Matsune is an artist working in and around performance and visual art, developing projects in diverse formats and contexts. He has presented works in various public spaces as well as in galleries, museums, and theatres - involving manifold of cultural and social factors as well as people.

Matsune's projects often appear in unique forms such as a stage performance in sign language ("Zeichensturm", 2011), a street demonstration by a group of people carrying different statements ("YES AND NO", 2010), an exhibition of hidden money in gallery ("10 x 100", 2009), a performative introduction of Japanese culture by people who are not from Japan ("Japanese for Beginners Twisted", 2009), and an installation of imaginary performances ("I walk backwards for you", 2006/2010) among many others.

Between 2004 and 2010 Matsune has developed various works in collaboration with David Subal, among others a shop of selling performances ("STORE" by Matsune & Subal, since 2005), a live-installation with horses at the Museumsquartier Vienna ("Ich bin ein Pferd / I am a Horse", 2007) as well as the performance and video project of standing in 24 capital cities of the world ("One Hour Standing for", 2008).

www.michikazumatsune.info

Orthographe (I)

Orthographe (Alessandro Panzavolta & Angela Longo) was created in 2004 in Ravenna. Since their beginnings, they have been involved in the creation of art-works that combine visual arts, performance and theatre. The poetics of the company are articulated through a subtraction of gestures, actions and words from contemporary and historical artistic practices, to deliver a praxis that springs from the possibility of not doing rather than doing.

Since 2007 Orthographe have collaborated with sound designer Lorenzo Senni ("Erinnerung", "Controllo Remoto", "Fuoco Bianco Su Fuoco Nero") and photographer Cesare Fabbri ("Un posto sulla Terra", "Sopravvivenze", "Controllo Remoto", "A week of kindness"). In 2007, Orthographe was guest at steirischer herbst with their project "Orthographe de la physionomie en mouvement".

www.orthographe.it / www.dadaprod.net

Jan Ritsema (F/NL)

The dutch theatre director Jan Ritsema (1945) makes theatre that triggers these strange moments where thinking and performing meet each other. Ritsema directed repertoire from Shakespeare, Bernard-Marie Koltès, Elfriede Jelinek and all the time again Heiner Müller for big and small companies in Europe, and he dramatised novels from James Joyce, Virginia Woolf, Rainer Maria Rilke and others. Pieces made in cooperation with others, like "Weak Dance Strong Questions", "TodayUlysses" and "Pipelines, a construction" had a huge success in Europe in the nineties and tens. Ritsema is not interested in the big illusion and fiction machine through which theatre often is represented, but in the live presentation of bodies on stage that think and that provoke thinking. Theatre as the place where actors and audience in their live gathering can think together. In 1978 Ritsema founded the International Theatre Bookshop in Amsterdam and over the years has published more than 400 books. In 2006 he created the PerformingArtsForum (PAF) in St. Erme/France, an alternative artists residency, run by artists, in which every year some 700 international artists exchange their experiences and knowledge and create work.

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For his steirischer herbst 2011 projects „Agora – Open Space“ and „Shakespeare’s As You Like It, A Body Part“ Jan Ritsema has invited 14 artists: Perrine Bailleux (F), Christine De Smedt (B), Marcus Doverud (S), Atlanta Eke (AUS), Luis Miguel Félix (P), Maria Hassabi (GR/USA), Krööt Juurak (EST), Emma Kim Hagdahl (S), Xavier Le Roy (F), Neto Machado (BRA), Berno Odo Polzer (B/A), Jan Ritsema (F/NL), Mårten Spångberg (S) & Tea Tupajić (HR) – for biographies please contact the press office.
www.pa-f.net

Hans Rosenström (FIN)

Hans Rosenström, born 1978 in Sweden, holds an MFA from the Finnish Academy of Fine Arts and has received various grants and scholarships through his career including: a one year working grant from The Swedish Cultural Foundation in Finland and the Finnish Cultural Foundation, residencies at Iaspis in Stockholm and Platform Garanti in Istanbul. He has exhibited at the Moderna Museet in Stockholm, Amos Anderson Art Museum in Helsinki, The Kuulvi Gallery, Gallery Kalhama Piippo Contemporary, the Mänttä Art Festival, the Biennale of Young Artists in Tallin, Estonia and in Mobile Art Production shows in both Stockholm and Göteborg, Rosenström lives and works in Helsinki and Stockholm.
www.hansrosenstrom.net

Maruša Sagadin (A/SLO)

Maruša Sagadin, born in Ljubljana/Slovenia in 1978, graduated from the Academy of Fine Arts in Vienna (Performative Art and Sculpture class of Monika Bonvicini), after previously studying architecture at Graz University of Technology. She was MAK scholarship holder in 2009/10. Most recent exhibition participations include the Graphic Biennale Ljubljana 2011 (upcoming), Grazer Kunstverein in 2010, the <rotor> exhibition "Die Welt in wenigen Schritten" at steirischer herbst in 2009, "ORTung 08", Festival der Regionen in 2007, and "shrinking cities" in 2005. The economisation of the life-world is a central topic behind numerous themes in Maruša Sagadin's work. The artist is interested in the broader contexts, such as the increasing commercial exploitation of urban space, and the concrete personal experience of the individual, for example in relation to mechanisms of representation. Her installations or text-based collages, that are often formally inspired by architectural processes, question the value of human life in everyday capitalist life by introducing subcultural linguistic and visual devices. (Søren Grammel, Grazer Kunstverein)
marusa.sagadin.at

Eszter Salamon (D/H)

Choreographer and dancer Eszter Salamon was born in Hungary and lives in Berlin. Following classical training as a dancer at Budapest's National Dance Academy, Salamon worked from 1992 to 2000 in France with different choreographers such as Sidonie Rochon, Mathilde Monnier and Francois Verret. In 2001 she created the solo pieces "What a Body You Have, Honey" and "Giszelle" in co-operation with Xavier Le Roy, followed by "Reproduction" (2004), a piece for 8 dancers, "Magyar Tàncok" (2005) with traditional Hungarian dancers and musicians, "Nvsbl" (2006), the film choreography "AND THEN" (2007) and in co-operation with Arantxa Martinez "Without You I Am Nothing", a-capella concert/performance (2007). In 2008, Salamon participated at the self organised choreographic research project „6M1L“ („6 Month 1 Place“) at the Centre Chorégraphique National de Montpellier, France. Together with Christine De Smedt she created "Transformer" (2009), a workshop research project for a group choreography in Brussels, Budapest, PAF / St.Erme, Madrid, Mexico City, Vienna and Tokyo. „Voice Over“ a commissioned solo work by and for Cristina Rizzo as part of „Dance#3“ premiered also in 2009 and „Dance for Nothing“ in 2010. At steirischer herbst 2003, Eszter Salamon assisted Xavier Le Roy in the direction and choreography of the opera „Theater der Wiederholungen“ by Bernhard Lang (Graz, Cultural Capital 2003) and in 2008 she was guest at the festival with her work „Dance#1/Driftworks“, a collaboration with Christine de Smedt.
www.eszter-salamon.com

Johannes Schrette & zweite liga für kunst und kultur (A/CO)

Johannes Schrette was born in Graz in 1980. Studied in Graz and Vienna, German studies, Spanish, French, sociology, journalism, among others. Since 1998, author of texts for independent theatre productions in Graz and for a theatre sitcom. Developed 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

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steirischer herbst in 2004, was produced by Schauspielhaus Graz in 2005 and was nominated for the Stückemarkt at the Berliner Theatertreffen the same year. His text "boat people (TM) - Das Label ist schön" premiered at the Vienna Burgtheater's Casino (directed by Robert Lehninger, in co-operation with fashion designer Lisa D) in 2007 and "Ich habe King Kong zum Weinen gebracht" first showed at Vienna's Burgtheater (directed by Robert Lehninger) in 2008. Schrettle's short play "kollege von niemand" was staged by Argentinean director Mariano Pensotti at steirischer herbst in 2008.

zweite liga für kunst und kultur was founded as a theatre collective in Graz in 2007. Its work comprises performances, plays and installations, that have been shown at Forum Stadtpark Graz, Pathos Transporttheater Munich, Wiener Kabelwerk, TAD Duisburg (Duisburger Akzente), among other places.

www.zweiteliga.at

Juliana Atuesta, choreographer of the project, was born in Colombia, studied classical ballet in Cuba, history in Bogotá, and choreography in Arnheim. Her choreographic works have been shown at festivals in Czechia, Germany and Bogotá, among others.

Gerhild Steinbuch (A) & Julie Pfeleiderer (D)

Gerhild Steinbuch, born in Mödling in 1983, studied stage-writing in Graz. She received the Retzhofer literature prize in 2003 and won the plays competition of the Schaubühne am Lehniner Platz, Berlin, with "kopftot". Took part in the Royal Court Theatre's Summer School, London, Vienna Burgtheater's Werkstatttage, and the Bachmann Prize. Among others, Reinhard-Priessnitz Prize of the Austrian Federal Chancellery, literature scholarship prize of the manuskripte magazine, scholarship holder of Academy Schloss Solitude in Stuttgart and Prose Workshop at the Literary Colloquium Berlin. In 2008/2009, Gerhild Steinbuch was resident author at Vienna's Schauspielhaus. Co-operations with Julie Pfeleiderer: "kopftot" (prem. 2006), "Menschen in Kindergrößen" (prem. 2008), "R. Destillat" after the film Rosetta by the Dardenne brothers (co-director Philipp Becker, prem. 2008). For steirischer herbst 2010 she wrote a text for Mariano Pensotti's "Encyclopaedia of unlive life".

Julie Pfeleiderer, born in Düsseldorf in 1979, is a German theatre director. After working as director's assistant at Cologne's Schauspielhaus in 2000–2002, assistant to Matthias Lilienthal at Theater der Welt in 2002, she studied directing at Hochschule für Schauspielkunst Ernst Busch in Berlin from 2002 to 2006, taking part in the master class A.PT - Advanced Performance Training in Antwerp, Belgium, in 2009. Julie Pfeleiderer has staged productions at HAU Berlin, Freischwimmer Festival Sophiensaele Berlin, Vienna's Schauspielhaus, Staatstheater Mainz, Schauspielhaus Wuppertal, Troubleyn//Jan Fabre, Antwerp, and Kaaitheater Brussels. Theater Heute magazine nominated her most talented young director in 2007 and 2008 for her productions of "kopftot" and "R. Destillat". Pfeleiderer lives and works in Berlin and Brussels.

Theater im Bahnhof (A)

The Graz-based Theater im Bahnhof is Austria's largest professional free theatre company. According to its own definition, TiB/Graz sees itself as a contemporary popular theatre and has from the outset focused on Austrian identity between tradition and pop. Some eighteen artists are continuously working on the formulation of an individual, contemporary concept of theatre. The scrutiny of their own production methods must also be seen in the context of the general discussion in the German-speaking world: Where is theatre going internationally? What do other theatre-makers think about? What manifestations arise from this and how do their own qualities come about? What routines need to be breached? Theater im Bahnhof is a frequent guest at steirischer herbst, most recently in 2007 with "Zwischen Knochen und Raketen", a co-production with art&shock (KAZ), and "Tod eines Bankomatkartenbesitzers" at Graz's Citypark shopping centre at the 2010 festival.

www.theater-im-bahnhof.com

Lotte van den Berg / OMSK (NL)

Lotte van den Berg is born in Groningen in 1975. Already in her early childhood Lotte becomes fascinated by theatre, through her acting father. She briefly studied Law at the University of Amsterdam, followed by Theatre Studies and Philosophy. It very fast became clear to her, that she wants to make theatre herself and in 1998 she was accepted to the School for Directing at the Amsterdam School of Arts. After her studies Lotte van den Berg immediately started working as freelance director for various Flemish and Dutch companies.

Lotte van den Berg projects are often developed *on site*, including professional actors as well as teenagers and non-professionals. Because she works mostly visually and uses minimal or even no text at all in her performances, her

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work is sometimes classified as 'mime' or physical theatre. The project "Begijnenstraat 42" (2004), a gripping, almost wordless performance in the prison of Antwerp in which prisoners act with guards and professional actors caught broad attention and Van den Berg received the Köhler Award for it. In 2006, Guy Cassiers offers the young director a permanent place at Toneelhuis in Antwerp. In the following years she created "Stillen", "Gerucht" and "Winterverblijf".

At the beginning of the year 2009 Lotte van den Berg has entered a new phase in her work. She left Toneelhuis and became artistic director of a new structure in Dordrecht that is named OMSK. In this structure, she gathers a few actors and artists around her and continues her artistic adventure. New encounters and long collective journeys abroad have become a permanent aspect of the practice. In 2009 OMSK created "Het Verdwalen in Kaart" in cooperation with fifty residents of Dordrecht.

From June to September 2010 Lotte van den Berg travels with a group of artists to Kinshasa, the capital of the democratic Republic of Congo. They work with Congolese theatre makers and artists, with bicycle repair men, street kids and IT students in public rehearsals. Immediately after the return from Congo, OMSK presents "Cold Turkey", a live montage of the material that was developed in Kinshasa in the previous months – this work was shown at the steirischer herbst festival 2010. The experience of these public rehearsals is also the starting material for the performance "Les Spectateurs".

www.omsk.nl

What, How & for Whom / WHW (HR)

What, How & for Whom/WHW is a curatorial collective formed in 1999 and based in Zagreb, Croatia. Its members are Ivet Urlin, Ana Devi, Nataša Ilić and Sabina Sabolović, and designer and publicist Dejan Kršić. WHW organises a range of production, exhibition and publishing projects and directs Gallery Nova in Zagreb. What, how and for whom, the three basic questions of every economic organization, concern the planning, concept and realization of exhibitions as well as the production and distribution of artworks and the artist's position in the labour market. These questions formed the title of WHW's first project dedicated to the 152nd anniversary of the Communist Manifesto, in 2000 in Zagreb, and became the motto of WHW's work and the title of the collective. In 2009, WHW curated the 11th Istanbul Biennial entitled "What Keeps Mankind Alive?" and the Croatian Pavilion at the Venice Biennale 2011. The "Second World" exhibition, WHW curates for steirischer herbst 2011, is accompanied by two satellite exhibitions in Galerija Nova in Zagreb.

www.whw.hr

Ann Liv Young (USA)

Ann Liv Young was born on the Outer Banks of North Carolina. She is a 2003 graduate of Hollins University's prestigious dance program and has also studied at Laban Centre London. She was featured in Michael Blackwood's documentary New York Dance: "States of Performance" (2010). In her work, she has reinterpreted fairy tales, such as "Snow White" (2006–2008) or biographical figures, such as George and Martha Washington ("The Bagwell in Me" 2008–2009), and now, "Cinderella". Ann Liv Young's Cinderella is a reinterpretation of the classic fairy tale, inspired by versions as disparate as Disney's and the macabre Grimm brothers'. It is a figure called Sherry, Young's southern wildcat alter ego. Sherry, playing all characters, confronts personality extremes of kindness, helplessness, and wickedness in conjunction with the stereotype she deals with most directly in her own life, the aggressive woman. Sherry is a one-woman show, but Ann Liv performed it also in "Girl Monster Orchestra" presented by Chicks on Speed (2010) and recently she let 37 students of the School for New Dance Development (SNDDO) Amsterdam take on the personality of Sherry („37 Sherrys" 2011).

www.annlivyoung.com

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