

DANCE OF URGENCY

25.4.–1.9.2019

frei_raum Q21 exhibition space
MuseumsQuartier Wien

Tue-Sun 1-4 pm 4.30-8 pm
Admission free

www.q21.at #danceofurgency
www.danceofurgency.com

Dance is understood as a way of socializing, as nonverbal communication, as an art form, as ritualistic practice. Still, one would hardly look at dance floors to understand what those dancing individuals and crowds are expressing or why they are moving. How does the dance of people in clubs reflect the socio-political environment and struggles of individuals and groups? How do the Rave-o-lution in March 2018 in front of the Georgian Parliament in Tbilisi and antifascist protests in Berlin during the same month relate to ancient Dionysian rituals, and why does the “soundtrack” to these events come from the drums of African Americans?

Clubbing during the NATO bombing of Belgrade (Serbia) in 1999 introduced Bogomir Doring to dance as a coping mechanism and as a political phenomenon. Wanting to understand these powerful yet uncanny memories, in 2014 he started to film clubs from a bird’s-eye view, striving to document variations of collective and individual choreographies worldwide. In this quest, he discovered two different forms of dancing: that of entertainment and that of urgency. Clubs are seen as a ground for ritualistic practice and as experimental spaces that employ different audiovisual art forms. Some clubs are able to transmit activist and spiritualist ideas, and so form an influential counterculture. This culture is appropriating abandoned architecture and reanimating dead city zones.

If we understand how these spaces change or appear in times of uncertainty, it could help us to understand crowds better. The rise of crowds seems to fluctuate as a reflection of the actual political climate. By researching dance floors, the project sensed the return of politics to club culture in Western Europe and the urgency of such gatherings after the recent rise of right-wing tendencies. In the past few months various protests have adopted the rave format, like Rave 4 Climate (Paris), Brexit Protest Rave (London), against gentrification (Berlin and Rotterdam), Free Human Rights Open Air (Vienna) etc.

The exhibition aims to establish the definition of a “dance of urgency” that arises from the emotions that occur in times of personal and collective crisis. Such a dance empowers individuals and collectives. With the help of interdisciplinary participants, it extracts knowledge from dance culture with a uniting and strengthening quality, and because it can also perform as a political body when necessary.

Participants

Chiara Baldini* (ITA)
Jan Beddegenoodts (BEL)
Irina Birger* (NLD)
Heather Dewey-Hagborg* (USA)
Shohei Fujimoto* (JPN)
Nikolaus Geyrhalt (AUT)
Frédéric Gies* (FRA)
Kéline Gotman (GBR/CAN)
Dan Halter (ZAF)
Dimitri Hegemann* / TRESOR (GER)
Sampo Hänninen (FIN)
Cornelius Harris & Mark Flash / UNDERGROUND RESISTANCE (USA)
Andrew Herzog (USA)
iNCLUB (AZE)
Damien Jalet (BEL/FRA)
JAZAR CREW (PSE)
Liese Kingma (NLD)* / SN8, Clubcommission Berlin
Rafael Kozdron (POL)
Yarema Malashchuk & Roman Himey / CXEMA (UKR)
MAMBA NEGRA (BRA)
Pedro Marum* (PRT)
Moniker* (NLD)
Naja Orashvili & Giorgi Kikonishvili* / BASSIANI (GEO)
Francesco Pusterla* (ITA)
RECLAIM CLUB CULTURE
Paata Sabelashvili* (GEO)
Derek Sivers (USA)
SPACEMAKER (NLD)
Anna Vasof (AUT)
Ari Versluis (NLD)
Anne de Vries (NLD)

*Artists-in-Residence of Q21/MQ

The exhibition Dance of Urgency is a follow-up of the Trans-Forma exhibition and symposium (2018), which was organized by the Social Design – Arts as Urban Innovation program at the University of Applied Arts Vienna. It is based on the ongoing research project I Dance Alone by Serbian/Dutch artistic research PhD student Bogomir Doring (University of Applied Arts Vienna)

1 CRITICAL MASS: PURE IMMANENCE

2015, Full HD, 11' loop, color
Courtesy of the artist

Anne de Vries *1977 in Den Haag,
lives in Amsterdam NLD & Berlin GER

Anne de Vries' video **Critical Mass: Pure Immanence** shows the evolution of 1970s electronic music values that came from an urgency to empower and unite its small (often queer) and alternative communities. His work looks into the esotericism of today's lucrative electronic dance events with spectacularly staged, bombastic audio-visual productions for masses, understood as entertainment. The video demonstrates the power of the music industry's spectacle and its potential to manipulate or control crowds.

The video is inspired by the last essay by French philosopher Gilles Deleuze: "Life: Pure Immanence" (1995), a text that articulates the ultimate integration of all elements and oppositions, presented within the form and limitations of dance music. It resonates with the recurring sentiment in electronic dance music that calls for unity, for altered states of consciousness and experience beyond society's divisions. Motivational speaking has become an important element in the relatively recent genre of Electronic Dance Music, Hardstyle. It is part of a mostly Dutch phenomenon that represents the next step in dance events, creating whole environments which are, according to de Vries, celebrations of the artificial and synthetic in sound and visuals.

2 UNTITLED (ZIMBABWEAN QUEEN OF THE RAVE)

2005, video, 3'33", color
Courtesy of the artist

Dan Halter *1977 in Cape Town,
lives in Cape Town ZAF

"In 1991 I was at high school with John Miller, Rozalla's brother, when her break-through single *Everybody's Free (To Feel Good)* was released. It was amazing to have a Zimbabwean song topping the international music charts. This was at the height of the rave scene and Rozalla became known as 'The Queen of Rave'. This was also at a time when protests in South Africa were boiling over. In *Untitled (Zimbabwean Queen of Rave)* I combine some of these elements and also later events, such as my experience of attending large public raves in Europe and later in Zimbabwe. The video expresses a personal reality and also the cultural gap between white and black that I was experiencing. These were two fundamentally different scenarios, yet each was guided by crowd psychology and longing for a different reality."

– **Dan Halter** (artist)

The video by **Dan Halter** uses archive documentation of a war dance known in African countries as toyi-toyi. Quasi-military dance-steps characterized by high-stepping movements, either on the spot or while moving slowly forwards, are usually performed by participants at (predominantly black) protest gatherings or marches, and accompanied by chanting, singing and the shouting of slogans. It was

originally created in Zimbabwe by Zimbabwe People's Revolutionary Army (ZIPRA) forces, who used it at political protests in South Africa. After the 1976 Soweto massacre, the anti-apartheid movement became more militant. The toyi-toyi, a military march dance and song style became commonplace in massive street demonstrations. As one activist puts it, "The toyi-toyi was our weapon. We did not have the technology of warfare, the tear gas and tanks, but we had this weapon." Since the Apartheid ended, people have used toyi-toyi to express their grievances against current government policies. In October 2004 Robert Gabriel Mugabe, president of Zimbabwe, even banned the toyi-toyi dance indoors because of its use as a protest and empowering tool.

3 DARK CORNERS

2018, 4:3 video loop, color
Courtesy of the artist
Sound by SPACEMAKER

Ari Versluis *1961 in Werkendam,
lives in Amsterdam NLD

During the 1990's, photographer **Ari Versluis** documented a unique Rotterdam subculture known as Gabbers. This specific electronic, hardcore music style was created as a reaction to the house scene of Amsterdam, which was seen as "snobby and pretentious." Thousands of young people, mainly men in a state of euphoric trance – as escapism – gathered in lines in front of the sacred birthplace of the new underground scene, the club Energiehal. Under

flashing lights and lasers, pupils ablaze from the consumption of diverse synthetic drugs, bodies are choreographed in a specific manner to follow fast music with hard-core techno beats. Tracks include samples and synthesized melodies with a high tempo ranging from 150 to 190 bpm. Violence, drugs and profanity are audible in its samples and lyrics, which are often screamed, pitch-shifted or distorted. The scene grew very fast, and subsequently entered the mainstream. Some Gabbers identified with right wing rhetoric while others organized themselves against xenophobia within the scene.

At the time, this seemed apocalyptic to many who had been observing the phenomenon from the sidelines: the project *Exactitudes* is a collaboration between photographer Ari Versluis and profiler Ellie Uyttenbroek in this context. The still ongoing and highly acclaimed art project focuses on investigating the way cultures, subcultures and social types produce, stabilize and disseminate meaning in the social arena. The fashion of the Gabber was particular: shaved heads (meaning they are often mistakenly taken for skinheads), an over-priced, full body tracksuit from the brand Australian, an Alpha bomber jacket, Nike Air Max Classic black and white shoes, and silver necklaces with a Figaro chain. The Gabber style and music are popular again today, transformed through the queer community.

Dark Corners was screened in the cinema at the Rotterdam Film Festival with a special soundtrack produced by DJ SPACEMAKER, known for his queer parties and music label Electronic Emergencies.

4 **EMPIRIC STUDY: BERGHAIN PANORAMA BAR**

2011, drawings
Courtesy of the artist

Sampo Hänninen *1976 in Helsinki FIN,
lives in Berlin GER

The men only, sex fetish party Snax became first the techno club Ostgut, which ran from 1998 to 2003. Once the club moved to another location in 2004, it became known as Berghain, meaning "mountain grove."

In its 15 years of existence the club managed to attract people from the whole world. It became an influential promoter of the city and a tourist attraction that has a devoted international audience. It triggered new migration to the city and participated in the problematic gentrification underway in Berlin. It is known for its intense dance floors, long working hours (Saturday till Monday) and resident DJs who became leading electronic music stars. It can host around 1500 people every weekend. Berghain boosted the techno scene and became influential internationally for its code of behavior, a strict door policy that some of us could understand as a performance and some as rules to obey. The presence of consumer technology, such as telephones and phone cameras, interfered with people's participation in clubs, so many clubs introduced a policy of no phones and no cameras in order to return dance to the people by respecting their privacy and freedom of expression. Berghain is also a club that rises on sexual energy. A sculpture of Bacchus

is installed in one of the hallways. The dancing style became distinct, and has been spread by temporary visitors. The club consists of three spaces, from the basement upwards, these are: Lab. Oratory (sex club), Berghain (harder techno sound) and Panorama Bar (a smaller club with softer music). Berghain is the str8 friendly club.

The empiric map of the dance floor at the club **Panorama Bar** and **Berghain**, made by **Sampo Hänninen** a few years ago, is still accurate. It shows how diverse mini-groups are organized based on sexuality, intention, time spent at the club, economics, interest, etc. The map makes us ask what makes us decide where we stand on the dance floor when negotiating our position mainly through dance and nonverbally? Is this decision made by us or by the way the club is designed, structured, lit and curated? Does this microsystem reflect the way we behave outside and not just on the dance floor?

5 **UNDERGROUND RESISTANCE**

2019, video, colour
Music: Mark Flash, edited by Rafael Kozdron, commissioned by Bogomir Doring

Cornelius Harris *1968 in Michigan,
lives in Detroit USA

Mark Flash *1967 in West Virginia,
lives in Detroit USA

Cornelius Harris and **Mark Flash** are part of the historically significant Detroit-based music collective **Underground Resistance (UR)**, who have

been producing primarily Detroit techno since 1989 with a grungy four-track musical aesthetic. UR is also renowned for their militant political and anti-corporate ethos. They have created a video essay exclusively for the exhibition that takes us on an accelerated journey through 400 years of sonic resistance by the people known today as African Americans. The sound ranges from the drums that were banned in the States once it was understood that the music carried encoded messages, through gospel songs that used Moses' escape from Egypt as a code for a way of escaping from slavery. It continues with sounds that provided the soundtrack for the Civil Rights Movement, techno and Underground Resistance itself. The idea is to show how integral music and sound have been to freedom in the USA and beyond. The video shows the triumphs and tragedies in an urgent dance towards today.

6 DOCUMENTING CXEMA

2019, HD video, 8'50", color
Courtesy of the artists and Cxema
Directed by Yarema Malashchuk and Roman Himey, music by Stanislav Tolkachev, architecture by Forma

Yarema Malashchuk *1993 in Kolomyja, lives in Kyiv UKR

Roman Himey *1992 in Kolomyja, lives in Kyiv UKR

Yarema Malaschuk and **Roman Himey** documented **Cxema**, the biggest rave in the Ukraine, born after the revolution of 2013-2014. The party offered the new generation a chance to reclaim the city, to explore it and to express themselves.

The film was shot at Dovzhenko Film Studios on 21 April 2018. With a very careful and discrete camera presence so as not to disturb the experience, we slowly synchronize with filmed ravers and the music of Stanislav Tolkachev. By watching dancing individuals and crowds, we embody the dance of Cxema and exit through the smoke. The filmmakers provide us with an intimate experience of daytime outside of the party, following wandering youth. Some of the characters know that we are watching them.

7 THE POLITICS OF ECSTASY

2019, video-essay, 20', color
Courtesy of the artists

Chiara Baldini *1975 in Florence ITA, lives in Lisbon PRT

Rafael Kozdron *1979 in POL, lives in Amsterdam NLD

Chiara Baldini and **Rafael Kozdron** worked on the translation of Chiara's essay **The Politics of Ecstasy** into a video work narrating the history of the "Bacchanalia Affair", the name given to the repression of the Bacchanalia in 186 BCE in ancient Rome. The video consists of sensual and subliminal moving images collected from various video archives' stock of footage. Sounds merge with a voice-over, inspiring the viewer's imagination.

The work outlines the striking similarities between ancient Dionysian practices and certain modern day electronic music events, which often share similar values (like inclusivity, LGBTQ+

community, female empowerment, safe spaces, etc.) and “techniques of ecstasy” (dancing to repetitive beats and ingesting psychotropic substances). Such features lead to the posing of similar challenges to mainstream society, triggering either enthusiastic support or ferocious repression. The original “Senatus Consultum de Bacchanalibus” – the bronze plate inscribed with the Senate decree prohibiting cults in Rome and Italy – is held in the Kunsthistorisches Museum’s classical collection in Vienna.

“At the break of dawn, the music wanes to silence and the gods recede... like shadows... to make space for humans... the bodies rediscover their limits, as they stumble back into the street, shading their eyes from the sun, holding each other from falling... exhausted, happy, reborn.” is part of the essay describing an ancient scene. This description merges well with portraits of vulnerable, young clubbers followed by camera of **Yarema Malaschuk** and **Roman Himey** in the film **Documenting Cxema** that is also presented in the exhibition.

8 CIRCULAR EXERCISES

2018, 4K video, 2’50”, loop
Courtesy of the artist

Andrew Herzog *1990 in Philadelphia PA, lives in New York USA

Circular Exercises is a film documenting three ephemeral installations created by **Andrew Herzog** while walking. The artist attempts to draw a perfect circle three times at three different locations. This process is documented from the “divine perspective,” with the use of a

flying drone. The circle created could be understood as a magic circle and as an individual ritual act, marking the land as sacred ground or maybe creating a safe space for himself.

How does a magic circle relate to club culture or clubs? If clubs are understood as ritualistic grounds, then those who participate in these rituals need to be free to express themselves and immerse their bodies and minds in vulnerable states. The rules inside of the circle (club) do not apply outside of it, and vice versa. The term “safe space” came into frequent use in club culture to address the inclusivity of those who feel marginalized daily, such as LGBTQ+, people of color, but also women who feel harassed by men. Many party organizers and clubs insist on these values, and a set of rules is communicated at the entrance.

9 NAJA / AYED / SAMA

2018, video, 15’, color
2018, video, 18’, color
2019, video, 16’, color
Courtesy of the artist
and DeepFocus Webdocs
Directed by Jan Beddegenoodts
Produced by Jos De Putter

Jan Beddegenoodts*1988 in Antwerp, lives in Antwerp BEL

Filmmaker **Jan Beddegenoodts** reacted to the topic of music and activism with three short documentaries. He spent time with strong individuals who are part of big collective movements stemming from Georgia, Palestine and Israel. In the coming months he will be producing two more films in Brazil, and in the USA.

NAJA - Naja Orashvili is one of the thriving forces behind BASSIANI club and the White Noise movement.

AYED - Ayed Fadel is a member of Jazar Crew and one of the leading figures in the Palestinian underground cultural scene.

SAMA - Sama Abdulhadi is a Palestinian techno queen who began blasting around the globe following her performance at Boiler Room, providing visibility and empowerment for her country.

10 **JAZAR CREW /
BOILER ROOM PALESTINE
MAMBA NEGRA /
INTRODUCTION VIDEO
INCLUB /
INTERVIEW WITH NATIQ
ISMAYIL**

2019, videos
Courtesy of the artists

Restrictive political systems and social hypocrisy are giving birth to new political parties, concepts and groups. In countries where the social system has failed and cultural institutions are absent, clubs act as a hub, a place where a “collective body” can gather, move, educate, and at times manipulate young people. These include **Jazar Crew** (Palestine), who have given visibility to the youth of Palestine and are currently boosting the local electronic music scene; **Mamba Negra** (Brazil), who focus on women and LGBTQ+ empowerment; **Cxema** (Ukraine), who turns raves into a meeting point for cooperation among different groups and communities of progressive youth. The club **BASSIANI** in Tbilisi (Georgia) brought visibility to Georgia and created a new movement and youth. The forerunners have

Influenced other places to open their doors with the same values and agenda, such as **INCLUB** in Baku (Azerbaijan) and many more.

11 **FIRST FOLLOWER:
LEADERSHIP LESSONS
FROM A DANCING GUY**

2010, video, 2’57”, loop
Courtesy of the artist

Derek Sivers *1969 in California USA,
lives in Oxford GBR

A viral video of a guy dancing alone at the Sasquatch Music Festival (USA) in 2009 served writer and journalist **Derek Sivers** to explain **How to Start a Movement**, in a TED talk. Based on the transcript of his talk, he produced a new instructional political video that has reached more than 5 million viewers, and is now in the exhibition space. This video introduces the part of the exhibition that looks into activism and dance floors, and how such ideas resonate, from the dancing body in public spaces to the outside world.

12 **DANCE OR DIE**

2019, video, 16:9, colour
Courtesy of the artists,
commissioned by Bogomir Doringier

Naja Orashvili *1983 in Tbilisi,
lives in Tbilisi GEO

Giorgi Kikonishvili *1988 in Tbilisi,
lives in Tbilisi GEO

When people come together to dance collectively, they influence one another’s movements through a physical and

emotional bond. In May 2018, state armed forces raided Tbilisi's famous BASSIANI techno club, which had served as a base for new social movements, providing freedom and support for a new generation. The day after the raid, 15,000 people took to the streets to defend the club, urging the government to step back and apologize. "We Dance Together, We Fight Together" has become the now-famous motto of those days. It was led by the White Noise movement and it quickly gained the support of communities worldwide. Images of this event have been broadcasted and shared widely in the media and social networks, inspiring and reminding Europeans that dance can be and is political when necessary. **Dance or Die** is an experimental film by **Naja Orashvili** and **Giorgi Kikonishvili (BASSIANI)** that looks into the political significance of dancing, and how club spaces paved the way for a totally new youth culture in Georgia. It recreates the path from primordial Georgian folk dance rituals, from which the BASSIANI concept was created, to modern day collective club dancing for freedom.

The White Noise movement (თეთრი ხმაურის მოძრაობა) is originally a civil rights movement for drug-policy reform in Georgia. It started as a community organized around artist Beka Tsikarishvili, who faced several years in jail for possession of cannabis. After winning a landmark victory in court, the group has grown and evolved into a community support group for people who have suffered injustice and police brutality because of the use of substances, in most cases on their way to or from the clubs. This was the reason why the movement started organizing its meetings with the support base in the underground clubs

of Tbilisi. This was how BASSIANI and the White Noise movement became involved in an unprecedented collaboration – and how the floor perceived by many as the place solely for escapism turned into a hub for civil rights movements uniting women, queer, students, workers and others in need.

13 BERLIN AGAINST NAZIS

2018, poster/flyer
Courtesy of Reclaim Club Culture

The week after the Rave-o-lution in Tbilisi, on 27 May, 70,000 people met in Berlin to protest against German AfD party and the rise of fascism. **Reclaim Club Culture (RCC)**, a network of party organizers, cultural activists and researchers, initiated the protest and, together with more than 170 techno clubs, festivals and collectives, organized three demos within two weeks. As a network, they seek to mobilize the club scene against neo-fascist politics. An open call to join this event is exhibited in front of you.

The Berlin club scene creates musical, performative and political free spaces by running clubs, and organizing raves and festivals. Reclaim Club Culture sees these spaces as spaces for celebration and dancing together and as an important contribution to a specific cultural production in society. This also includes a self-conception that is primarily based on the moment of commonality rather than on the logic of pursuing personal advantage. It is necessary not only to talk about the specific cultural production and

its mechanisms and to find solutions for the challenges they face and pose, but also to name the social conditions and discriminating behaviours within the community free spaces in order to counteract them with emancipatory club culture. To this end, RCC produced the handbook attached to the wall that discusses practical issues around safer space and awareness. They observe increasing commercialization and the political threat to these free spaces.

14 **POWER OF ONE #SURFACE**

2016, installation with laser, motor, speakers, mirrors
Courtesy of the artist

Shohei Fujimoto *1989 in Kumamoto, lives in Tokyo JPN

Shohei Fujimoto's installation could be seen as a metaphor for a dancing body or bodies. It consists of a laser, a mirror and a motor. The laser draws a pattern onto the surface. Two identical installations are set-up symmetrically in the center of the space. The mirror between the two installations renders the reflections to the right and left asymmetrical. Each installation operates on the same time axis and behaves in the same manner. Just like on the dance floor, a person mirrors another person's dance moves. Sometimes the bodies synchronize in a dance, creating a choreography between the two. Sometimes more bodies synchronize, creating a collective body and a group dance. The behavior of the installation changes according

to the position of the viewer and the space where it is installed – just as dances differ, depending on various factors, such as music, lighting, space, the physical and chemical state of the bodies, temperature, and the motivation to dance.

A set of rules and variables are provided by the artist to create the image for the installation. The variables are reset when the image is switched off. The piece incorporates the notion of time, as if the past and future were coming and going, and crossing each other's paths. Lasers describe a movement in space and time that could be a form of dance notation for an individual or a group.

15 **LES MÉDUSÉES / VOLK SCORE AND PATTERN**

2013-2018
Dancers: Meytal Blanaru, Clara Furey, Vittoria de Ferrari Sapetto
Music: République by Winter Family
Rhythms by Gabriele Miracle
Thanks to: Gabriele Miracle, Luca Guadagnino, video courtesy of le Louvre

Damien Jalet *1976 in Uccle BEL, lives in Brussels BEL

Dance notation provides a way to write or describe a dance using symbols, numbers or drawings for the steps or paths that a dancer takes, but also the intensity and the choreographer's intentions. Dance notation exists so that dance can be performed or repeated by another dancer in another space and time, or archived and analyzed. With new technology, new systems are being

created and the body's movement is providing new knowledge. In this vitrine is an example of dance notation by choreographer **Damien Jalet**. It shows how performed dance is translated and transformed through different creative processes.

The rhythmic, choreographed score for the piece **Les Médusées** for three dancers was created by Damien Jalet, in collaboration with percussionist Gabriele Miracle. The spectator was invited to a haunting and visceral ritual where roles of observing and being observed, of living and of being 'petrified' were reversed. It was performed for the first time in the Marly courtyard/Louvre museum in February 2013. The geometric pattern exhibited in the lightbox was created for an adaptation for this trio of a 13-dancer, group piece entitled *Volk*, which was used in the soundtrack for the film *Suspiria* by Luca Guadagnino (2018). The structure of the track, by composer Thom Yorke from the band Radiohead, was inspired by the relationship between the spatial organization of the pentagram and a 3/4 rhythm.

In aiming to define the "dance of urgency," there are few questions that one could ask. Could we also write dance notation for individuals or groups in a club? Does a dance that takes place in clubs also have artistic qualities? If we think of clubbing, we could say that it is one long, ongoing performance involving audio-visual input, music, fashion, role-playing, non-verbal communication and dancing in altered states of consciousness. Dance can be performed on a stage (theater), or be participatory. The function can be social, ceremonial,

competitive, erotic, martial, or sacred/liturgical, although what the exhibition would like to bring attention to is that dance can also be political.

16 THE BOOK OF HAPPINESS AND SADNESS

2018, HD video, 8'36" loop
Courtesy of the artist
Irina Birger is supported by the Mondriaan Fund NLD

Irina Birger *1972 in Moscow RUS,
lives in Amsterdam NLD

The Book of Happiness and Sadness is a video work based on sketch-filled journals from 2017 by artist **Irina Birger**. She created the self-contemplative study by filling pages with circles, patterns and lines, and aims to provoke similar contemplation in the viewer.

She tells the story of a sacred Ayahuasca* ceremony she participated in at a small pomegranate farm in Israel. While leafing through pages of abstract drawings, she recites her psychedelic group experience, engaging us in the narrative. The patterns in the drawings mimic human interdependence and the hand movements expressed in the drawing are translations of the psychedelic experience and struggle.

Issues of womanhood, such as self-realization, relationships with others, and human interdependence in general, are raised in this monologue. Through a very personal story, we gain an insight into the artist's experience of a self-healing dancing ritual and its use in contemporary globalized society.

The Book of Happiness and Sadness was published this year and is Irina Birger's first monographic publication.

*Ayahuasca is an entheogenic brew made out of Banisteriopsis caapi vine and other ingredients. The brew is used as traditional spiritual medicine in ceremonies among the indigenous peoples of the Amazon basin.

17 **LOVESICK: THE TRANSFECTION**

2015, Full HD, 11' loop, color
Courtesy of the artist

Heather Dewey-Hagborg *1982 in Philadelphia PA, lives in New York USA

Descriptions of dance-floor memories tend to have a science-fictional, divine quality, which suggests how we perceive these events but also how little we understand what is actually happening between bodies in a state of trance. Reaching a kind of ecstasy and feeling of love and togetherness is what we would agree most partygoers are looking for, or aiming for. In order to reach such a state, various drugs can be used.

In a collaboration with research scientists specialized in antibody discovery, artist **Heather Dewey-Hagborg** has created a custom retrovirus which infects its host with a gene that increases the production of oxytocin. The hormone oxytocin is implicated in feelings of love and bonding, monogamy and devotion, and the promotion of empathy and connection. The work is envisaged as an activist intervention, to spread affection and attachment and to combat the alienation and disconnection of the present. The artist herself describes the project in more detail.

18 **THE NATURAL EVOLUTION OF THE DANCE TEMPLE**

2019, 3D prints
Courtesy of Francesco Pusterla and Bogomir Doringir
In collaboration with Francois Baudson (BOOM Festival), commissioned by Bogomir Doringir

Francesco Pusterla *1986 in Ponte dell'Olio, lives in Como ITA

The value of clubs or music festivals reflects on to people who visit them – the way the program is curated, but also the way the spaces and stages are built and maintained. The exhibition recognizes BOOM festival as outstanding for its values and principles. BOOM festival started as a psychedelic trans festival in 1997 and is held every second year at Idanha-a-Nova in Portugal. It is a transformational festival, a counterculture festival that espouses a community-building ethic and a value system that celebrates life, personal growth, social responsibility, healthy living and creative expression. "Transformational" alludes both to personal transformation (self-realization) and steering the transformation of culture toward sustainability. Transformational festivals exhibit features commonly found in cults and new religious movements.

On the wall are 3D printed objects created by architect **Francesco Pusterla**. These objects are the main dance floor, the ephemeral architecture of the festival, known as the Dance Temple. It shows how it looks when observed from

a bird's eye view. One of the aims was to reconstruct these temporary spaces based on drawings and photographs, to visualize them. Once printed they appear organic, reminiscent of fossils, or new symbols which resonates with the concept and values of the festival. The image in the lightbox was made last year during the festival in the Dance Temple. It is from Boom Festival archives.

19 **TRESOR - BERLIN** **325 LONGITUDINAL** **SECTIONS**

2019, laser-cut art book

Courtesy of Francesco Pusterla and Bogomir Doringner

In collaboration with Dimitri Hegemann (TRESOR, Berlin), commissioned by Bogomir Doringner

Francesco Pusterla *1986 in Ponte dell'Olio, lives in Como ITA

An excellent example of an industrial ruin that became a cultural space is the Tresor club in Berlin, which opened in 1991. The club played an important role in uniting the youth of the previously separated German states after the fall of the Berlin Wall. It served as an experimental space where new relationships were established through collective dances to the sound of electronic music. Music without words, with repetitive beats, united people and healed unspoken traumas. A youth and music movement started spreading around the world from the cellar of the Tresor, promoting the Berlin culture and values of the time. Tresor has served as a model to many clubs that followed,

and continues to do so. DJs and artists from Detroit who are also part of the exhibition, such as Underground Resistance, were the main inspiration for the sound of The Vault. The Berlin-Detroit connection resulted in a very special friendship between the two cities, and in recent years there has been an initiative to help Detroit to recover by promoting it as a creative hub.

The original architecture of the legendary techno club has been reconstructed as a laser-cut book sculpture produced by architect **Francesco Pusterla** with the help of **Dimitri Hegemann**, the owner of the Tresor club.

20 **HOMO SAPIENS**

2018, film, 94'

Supported by Stadtkino Wien

Nikolaus Geyrhalter *1972 in Vienna, lives in Vienna AUT

Nikolaus Geyrhalter's Homo Sapiens documents abandoned and forgotten spaces world-wide. It is an apocalyptic-looking extreme of emptiness longing for human participation. The designed soundscape is calming, yet disturbing, too. The film takes the viewer on a silent and haunting meditation on the finiteness and fragility of human existence and the end of the industrial age. It shows us an extreme situation in which humans are not part of the picture.

Abandoned locations in cities have often been appropriated for raves, temporary parties or clubs. The new youth is organizing itself from the

dance floor, demanding recognition and free spaces in which the curatorial agenda addresses political urgencies. Vulnerable bodies transform themselves or groups through experiences with trance states, further reshaping urban spaces and structures. Urban planning and changes in cities is increasingly involving club culture and contemporary rituals of dancing and gathering as a way of altering spaces and reanimating dead city zones. The economic value of such gatherings is being recognized and negotiated. For example Amsterdam, where new temporary clubs always precede gentrification.

– Exhibition

Dance of Urgency

www.danceofurgency.com

25.4-1.9.2019

Tue-Sun 1-4 pm 4.30-8 pm

Admission free

frei_raum Q21 exhibition space

MuseumsQuartier Wien

Museumsplatz 1

A-1070 Wien

www.q21.at

Curator

Bogomir Doringer

Director MuseumsQuartier Wien

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frei_raum Q21 exhibition space

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Exhibition Graphics

Alessia Scuderi

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Exhibition Trailer

Rafael Kozdron

Press

Irene Preißler

Accompanying the exhibition is a comprehensive supporting programme.

Planned are film premieres as part of this year's film festival **frame[o]ut** (July 13 to September 1), an artist talk with **Kéline Gotman**, King's College London (May 29), a workshop as part of the **MQ KinderKulturParcours** and a cooperation with **ImPulsTanz** (July 11 to August 11), among other events.

'Dance of Urgency' is organised in cooperation with the Austrian Federal Ministry for Europe, Integration and Foreign Affairs.

The companion publication (launch to be announced) is produced with the support of the **Social Design - Arts as Urban Innovation** department of the University of Applied Arts Vienna.

A selection of Bogomir Doringer's research material will be presented in the **donaufestival** in Krems (April 26 to May 5).

– Booklet

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Typography

Buenos Aires, Luzi Type

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Bundeskanzleramt
Bundesminister für EU,
Kunst, Kultur und Medien



Partner des Q21 Artist-in-Residence
Programms im MuseumsQuartier:
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