

springerin 2/09: Model Laboratory Dance

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The current dance scene as a testing ground and paradigm for interdisciplinary work? As a field that reflects (self-)critically on itself and its methods, its institutions and working conditions, as well as on its status in the midst of other arts? This description certainly fits the Tanzquartier Wien (TQW), founded in 2001, and springerin's spring edition takes a look at the broad array of examples of dance, performance, discourse and crossover practices that have developed in and around this workshop. A small cross-section of the approaches that have developed or crystallised here seeks to show how this sphere can be understood as a role model for other artistic genres.

The **main section** of this springerin in essence reflects figures or groups that have played a role in shaping Tanzquartier Wien. The texts examine particular areas, pick up on their vocabulary, track down topics in various realms of practice, refer to the mentalities and attitudes in a field that is in constant movement - in both senses of that notion. There is a particular focus on monograph essays about exemplary artists, such as Meg Stuart or Philipp Gehmacher, for whom Tanzquartier has played a central role as a venue and partner in the evolution of their work. In addition, we reproduce some excerpts from individual productions that in many quarters are considered as central works, such as Tim Etchells' "Void Story" from 2009, which is part of a long series of guest pieces by Forced Entertainment at TQW. Or Rabih Mroué's lecture performance on political readings of street posters in Beirut, which at first glance has little to do with the classical dance/performance realm but when considered more closely reveals a great deal about the situative interaction of critical discourse, local manifestations of visual culture, and physical rootedness in a particular geo-political hotspot. Finally, a third cluster of texts concentrates on cross-fertilisation with various spheres in the fine arts (for example in Annemarie Matzke's essay) or with a general critical theory of education (for example in Boyan Manchev's piece).

This springerin's **net section**, et. al.: Yvonne Volkart on "The

Archive as Site of Assemblage"; Martin Conrads on the future of the notion of "Re-Creativity"; Nat Muller on contemporary media-articulations in the megalopolis of Cairo.*

Model Laboratory Dance. springerin issue 2/09* :

Net Section:

Yvonne Volkart on the archive as a site of assembly.

Martin Conrads on the notion of "Re-creativity".

Franz Thalmair in an e-mail conversation with media theorist Geert Lovink.

Nat Muller on contemporary media-articulations in the megalopolis of Cairo.

Roland Schony on the medial history and career of radio.

Futures & Pasts: **Christian Holler** on The San Francisco Tape Music Center.

Main Section*/

Bettina Hagen in conversation with prominent figures of current dance and performance scene.

Image Gallery: **Philipp Gehmacher/Vladimir Miller**, Dead Reckoning, (2009).

Franz Anton Cramer on the dance practice of Philipp Gehmacher.

Tim Etchells, Void Story, a project by Forced Entertainment.

Rabih Mroué A lecture performance on street posters in Beirut.

Judith Helmer on the choreographer Meg Stuart.

Annemarie Matzke "I Object" â?? Self-exposure as a form of objection.

Boyan Manchev Theses on the formation and experience of critical thinking.

Tanzquartier Wien Communicating projects between performance and public relations.

Artscribe*/

Critical reviews of new publications as well as exhibitions in Barcelona, Berlin, Boston, Graz, Istanbul, Cairo, Linz, Oslo, Vienna, Vitoria Gasteiz

Reference:

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