



Simone Aughterlony, Zürich / Berlin

REMAINING STRANGERS

Fr-20.10. / 20:00

in englischer Sprache

Dauer: 95 Min., Ort: k4

Unser Tipp:

MOTUS – FRANKENSTEIN (A LOVE STORY)

Als »moderner Prometheus« wird Frankenstein zum Bindegewebe einer monströsen Theaterproduktion, die dem Unbelebten neues Leben einhaucht. Unerfüllte Liebe, Gewalt, Horror und die unauflösliche Verbindung zwischen der Tier- und der Pflanzenwelt stehen dabei im Mittelpunkt.

Do-26.10 bis So-28.10. / 22:00, Ort: k2

24/14 Euro (erm. ab 9 Euro, [k]-Karte ab 7,50 Euro)

ABOUT THE PIECE

As the culmination of her long research into historical and contemporary notions of »the stranger« that have already found expression in the exceptional performance works »Compass« and »maintaining stranger« Simone continues her exploration through the particular social practices and phenomena that arise in the reception of the stranger. Xenia, a Greek concept which refers to the stranger/host relation, and its most sought counterpart Xenophilia, a love of the unknown, guide the conceptual and affective lens through which the performance **REMAINING STRANGERS** unfolds.

With the simple means of party chairs and microphones, the brilliant performers, Jen Rosenblit and Gary Wilmes, joined by musician Hahn Rowe prepare and MC an ever-shifting event for their guests. The chair configurations ingratiate participation and simultaneously problematize the drive to incite others to get involved. Re-invoking a culture of hosting, if we believe it is somewhat lost - raises the contradiction that participation seems to function smoothly when ones' sense of belonging is not in question.

The entire Xenia trilogy calls for the invention or recreation of stranger figures. **REMAINING STRANGERS** invites the Chameleon as a figure that adapts to climatic upheavals both internal and external by radically changing its skin colour and as a positive emblem of the spectrum of perspectives and intersectionality of identity variables housed within one body. A creature of the ground, the Chameleon speaks to the local as a viable place to land and thrive. By embracing the local and its perpetual arrival of strangers we can hope to curb the pursuit of an extra-globalized future that is unsustainable for even the privileged few. The fluid exchange of the guest/host relation at this event proposes the question of what it means to face up to the reality of diminishing conditions and depletion. How do we land back on earth, face up to the same stakes and perceive a terrain that can be explored in concert?

Through the dance of proximity and musical chairs a temporary locality emerges that dissolves the poles between Foreign, Other, Stranger and Community. The stranger here becomes the milieu between the non-milieu of the nameless and the lieu of the named.

REMAINING STRANGERS lingers in a continuous sympoetic relation to and with Xenia, understanding that nothing can be made or destroyed by itself.

SIMONE AUGHTERLONY is an independent artist based in Zurich and Berlin, working predominantly in dance, performance and visual art contexts. They have been devising queer-spirited choreographic works over the last eighteen years. Engaging with alternative forms of kinship inside their process, new constellations emerge as possibilities for reconfiguring a culture of togetherness that foster both familiar and unknown quantities. Simone's works playfully compose with representation and its saturation, seeping into and embracing the phenomenology of mis-recognition and the absurd. Aughterlony approaches art making as a world building practice where they navigate the contradiction between the domination of desire alongside the agency of all elements. As a performer they have worked with artists such as Meg Stuart/Damaged Goods and Forced Entertainment amongst others. In recent years the works »Biofiction«, »Uni * Form« (co-authored with filmmaker Jorge León) and the collaborative project, »Everything Fits In The Room« with artist Jen Rosenblit, a commission from HAU Hebbel am Ufer and Haus der Kulturen der Welt, have toured extensively. These works were presented at the 2018 Venice Biennale Teatro for an invited artist focus. »Remaining Strangers«, an interactive work that interrogates the guest/host relation concludes their research into conceptions of the stranger of which »Compass«, a collaborative work with Saša Božic and Petra Hrašcanec, and »Maintaining Stranger« are an integral part. Simone has received the KfV funding - a cooperative funding body from the city and canton of Zürich, as well as Pro Helvetia - Swiss Arts Council between the years 2006 to 2020. They were recipient of the city of Zürich recognition prize in 2011, the prize recipient from the Federal Office of Culture in 2015 and most recently the Kanton of Zurich Kulturpreis in 2023. They regularly teach at academic institutions such as ZHdK - Zurich University of the Arts and Manufacture in Lausanne, DAS Art Amsterdam amongst others as well devising and facilitating laboratory formats and frames for sharing and producing knowledge. In 2020 together with Marc Streit they founded Imbricated Real, an independent structure for contemporary art practice.

CREDITS

Performance, Kreation Jen Rosenblit, Nic Lloyd **Konzept, Regie** Simone Aughterlony **Musik** Hahn Rowe **Dramaturgische Unterstützung** Saša Božic, Jorge León, Felipe Ribeiro **Bühne** Thibault van Craenenbroeck **Kostüm** Nathalie Pallandre, Thibault van Craenenbroeck **Licht** Joseph Wegmann **Technische Leitung** Marie Prédour **Produktionsleitung** Sina Kießling **Produktion** Imbricated Real.

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