



HÖRFRAU KOLLEKTIV ECHO

15. JUNI 18:00
16. JUNI 20:00
ARGEKULTUR

SZENE
SALZBURG

HÖRFRAU KOLLEKTIV

ECHO

1. *Echo* is inspired by Ovid.

The performance is based on the myth about Narcissus and Echo presented in the third book of the *Metamorphoses*. In this staging context, 'based' means, a place or position where something begins: 'We begin from there'. For centuries, the myth was perceived through the perspective of Narcissus, who owns more text in the narrative, which means he inhabits more space. The story begins and ends with him. In this work, however, we reflect the experience of Echo, who reclaims her space with silence.

2. Many imagined the myth of Narcissus and Echo as a metaphor for self-discovery through the acts of speaking and writing as two modes of artistic articulation. What we are interested in is the idea of Narcissus and Echo in concepts of body and movement that are linked to the idea of transformation and transgression. Creating a physicality for them is an ongoing process throughout the piece. What kind of physicality can you give to a disembodied phenomenon?

3. While Echo fell in love with Narcissus, Narcissus fell in love with himself. Narcissus' birth was not easy; he was a baby born of abuse. His father was the river god Cephissus, who raped his mother Liriope. How does one cope with that?

4. Many years have passed. Fresh grass grows again around the pond, tall trees keep it well shaded from the sun and a yellow flower floats in the pool. *Something is*

growing out of my head. You can hear how a writer gives birth to thoughts. You see a performer guiding through the landscape, creating space *And there is water.*

5. I like the treatment of the myth as a model. Of course, this is not new. Medea, Hecuba, Cassandra, Circe, Medusa, Eurydice as material. *Performing* the material.

6. The fundamental experience of Echo is silence, not being heard. The presence of silence can be very loud and disturbing at the same time. Silence has become Echo's companion.

7. I have this fantasy that Echo is a poet. I see and imagine her as a language artist. When she tells people good stories, she feels alive. Sometimes she exaggerates to keep them interested. She knows she can be very persuasive. Echo is the archetype of a female poet, even if others think she is just loud, chatty or talkative. As we know, this has always been a main strategy of patriarchy. Zeus, the father of the gods, took advantage of this gift of storytelling when he used Echo to cover his affairs.

8. During rehearsals, I read many of Luise Glück's poetry collections. I was interested in her feminist reworkings of myths and her hunger to be heard as a female poet. There are many parallels here. I thought about the relationship between loss and desire, something Glück called "the sweetness of paradox", and I found it tempting to play with this tension in relation to Echo and Narcissus.

9. When I google "burning desire", that is how Ovid describes Echo's state of emotion, the American singer Lana del Rey pops up. On the one hand "burning desire" sounds very seductive, intense, passionate on the other hand tragic ... in the end it's nearly always the desperate female protagonist who disappears, dissolves and is consumed by the flames. 10. Doing Echo made me realize that absence – what we don't want, what we can't say, defines us more than we think.

10. Doing Echo made me realize that absence – what we don't want, what we can't say, defines us more than we think.

11. I also use the word Echo for something that is haunting and a bit uncanny. Echo is an encounter with radical otherness. Echo moves beyond the familiar terrain. Echo keeps coming back. Echo is overthinking in spirals. Echo may never find an end but Echo finds an audience. Echo is overthinking in spirals.

12. The loss of language in context of articulating female desire brought Echo to the center of feminist attention, as Anne Carson describes in *The Gender of Sound*, "closing the female mouth has been a major project of patriarchal culture from antiquity to the present".

13. It is probably no coincidence that 'Listen' and 'Silent' share exactly the same letters.

In the performance, we work with the element of listening as a choreographic practice. Echo's hidden quality of listening – listening to the material – is in a sense, a de-centering of the self as dramaturgical voice.

14. There is the beautiful sentence in which Anne Carson writes, "every sound we make is a bit of autobiography". I think this is very

true. What does that tell us about Echo?

15. In the performance piece, we work with different source material. We explore the cultural images and movement patterns (poses, gestures) of the nymph Echo to understand what ideas they embody and what readings resonate for us.

16. Counter-reading: In the gesture of Echo holding her arms in front of her mouth to reach Narcissus, I see at the same time a woman unwilling to speak, when speaking means to repeat somebody's words. Choosing your own words, to speak first, finishing your own sentences means not getting lost in dark places. Everything from there is about control, power and agency.

17. In the epic there is this moment where Narcissus says "May I die before I give you power over me". Echo returns, "I give you power over me".

18. Echo suffers from the loss of her language, which makes it difficult for her to communicate her desire. This forces her to appropriate and copy the words of others, which is a very creative way to escape the limitations of language and form. Echo structures her sentences by using fragmentation. By doing so, she changes the contexts of meaning.

19. The (movement) identity of Echo unfolds as multitude. It means that Echo does not manifest itself in the 'origin', but emerges in the imitation, without intention. In the copy of the copy. The original is therefore questioned by the alienation and pluralisation of possibilities.

20. In many phases of the artistic research there was a long silence too, a great irritation of not knowing. Working on Echo forced us to acknowledge the power of the unfinished, the fragmentary. Never arriving anywhere.

21. I don't think there is such thing as an 'original'. But what would be an Echo without an origin? Where does an Echo come from? What is an Echo whose source is forgotten? *Who* is speaking? During rehearsals, we thought a lot about how to reframe a powerful epic that has been anchored in the cultural memory for so long. There is no origin – and never was – and no original, not even in an Echo, only re-formulations and multiplications of meanings. Echo as a phenomenon is by nature a reflection, a repetition, a distortion, if anything, the trace of origin.

22. I don't think there is such thing as an 'original'. But what would be an Echo without an origin? Where does an Echo come from? What is an Echo whose source is forgotten? *Who* is speaking? During rehearsals, we thought a lot about how to reframe a powerful epic that has been anchored in the cultural memory for so long. There is no origin – and never was – and no original, not even in an Echo, only re-formulations and multiplications of meanings. Echo as a phenomenon is by nature a reflection, a repetition, a distortion, if anything, the trace of origin.

23. Echo taught us to deal with co-dependency, to better understand our own power dynamics and, more importantly, to deal with them artistically. To explore distance in proximity and familiarity in strangeness.

24. Instead of trying to synthesise the Echo fragments, we present them in their chaotic and recurring state. The dramaturgy is thus structured similarly to the form of the re-memory of a trauma. There are gaps and repetitions, moments of forgetting or fading; moments in which contemplation turns into the cycle of overthinking.

25. In this piece, we display the many facets of Echo. Echo as an emblematic figure of re-memory. Echo as a dissolving

body. Echo becoming landscape. Echo as a feedback loop. Echo as a lamenting woman. And so on. Above all, Echo is a shared space in which we can resonate as a duo; where we find common ground to confront opposing views.

26. It is important to note that the performer is the medium in which Narcissus and Echo encounter. Therefore, the performer works with double focus and shifting identities. Narcissus and Echo are used as choreographic scores and specific movement patterns to play with both elements. In what ways does this change perception? Echo is inward looking, but consciously listens and responds with high empathy to the outside world. Narcissus is self-absorbed and has a sense of grandiosity, pleasure and beauty in his presentation.

27. 'Into the woods' contains a feminist practice. The sense of isolation, the retreat into nature and the notion of wilderness are embodiments of the figure of Echo. The ancient Greeks can tell us a lot about female practices and rituals in the woods. The forest, the mountains, the caves – the hidden spaces – these are female spheres.

28. A reading list for and after Echo in no specific order: Anne Carson, Louise Glück, Ingeborg Bachmann, Maggie Nelson, Annie Ernaux, Joanna Russ, Gayatri Chakravorty Spivak, Christa Wolf, Audre Lorde, Johanna Hedva, Rachel Cusk. Reading their work has taught me a lot about speechlessness and writing practice; in particular, how to write imperfectly.

29. The mythological narrative describes in detail how the nymph's body slowly dissolves until the bones turn to stone. Echo's voice lives on in the voice of the nature, and the caves and hills are the places where it can still be heard. Echo is the connection to the non-human world.

Idee, Konzept, Produktion: HÖRFRAU Kollektiv

(Sophia Hörmann & Johanna Hörmann)

Performance: Lena Schattenberg

Sounddesign: Sana Lu Una

Lichtdesign: Alex Wanko

Kostüm: Agnes Varnai, HÖRFRAU Kollektiv

Choreographische Assistenz, Coaching: Tomaz

Simatovic

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Kultur

MI 15. JUNI 18:00
DO 16. JUNI 20:00

ARGEkultur Studio, 50 min
18/9 €

Artist Talk: 15. Juni, im Anschluss an die
Vorstellung

BIOGRAPHIEN

Sophia Hörmann ist eine in Wien lebende Performerin, Tänzerin und Choreographin. Nach ihrem Studium an der MUK Universität Wien und der Escola Superior de Danca in Lissabon arbeitete sie an ihren ersten choreografischen und filmischen short works *Where does the body begin?*, *Endstation Seestadt* und *My pony is over the ocean*. Seit 2017 arbeitet sie an ihrem Solo *current moods*. Ferner kollaborierte sie mit Saint Genet (USA), Nature Theater of Oklahoma (USA), Florentina Holzinger (AUT), El Conde de Torrefiel (ESP), Adolfo Garcia (ESP), Cie. Tauschführung (AUT), dem Steirischen Herbst sowie mit PARALLEL Vienna. 2017 erhielt sie im Zuge einer Ausschreibung des Bundeskanzleramtes für Kunst und Kultur ein Mentoring mit der renommierten österreichischen Choreographin Doris Uhlich. 2018 erhielt Sophia Hörmann das Stadttänzerin 2018 Stipendium in Klagenfurt. Residencies u.a. im nadaLokal (Amanda Pina) und Arbeitsplatz Wien. 2019 zeigte sie ihr Solo *GLOWING current moods* im Zuge des imagnetanz Festivals im brut.

www.sophiahoermann.com

Johanna Hörmann, M.A. absolvierte ihr Studium der Theater-, Film- und Medienwissenschaft in Wien und Berlin. Seit April 2018 ist sie wissenschaftliche Mitarbeiterin/ Dissertantin der Abteilung Musik- und Tanzwissenschaft an der Paris-Lodron- Universität Salzburg. Sie arbeitet als freiberufliche Dramaturgin im Bereich Performance und Zeitgenössischer Tanz und schreibt tanzwissenschaftliche Rezensionen und Beiträge (u.a. für GIFT – Zeitschrift für freies Theater, tanznetz.de, tanz.at, TQW Magazin).

Lena Schattenberg studierte Modernen Theatertanz an der Amsterdamse Hogeschool voor de Kunsten (2011-2015) und arbeitet seitdem mit großer Leidenschaft als freischaffende Künstlerin unter Anderem mit Rosas, Eva Borrmann und Christoph Marthaler zusammen. Gemeinsam mit Samuel Feldhandler, mit welchem sie seit 2014 eng kollaboriert, gründete sie die in Wien basierte Kompanie Samuel Feldhandler. Lenas Interesse an der Begegnung mit anderen Künstler*innen, an der Verwebung unterschiedlicher Materialien und ihre Neugierde an den im Moment entstehenden, unvorhersehbaren Dingen, treibt sie nun an, eigene Werke zu initiieren. Seit 2020 lebt sie in Wien und schafft mit *The Many Piece* ihre erste Kreation.

Agnes Varnai ist eine in Wien lebende bildende Künstlerin und Modedesignerin. Nach ihrem Studium an der Angewandten, erhielt sie das Designers in Residence Stipendium in Pforzheim und das Angewandte Förderungstipendium.

www.agnes-varnai.com

Sanna Lu Una besuchte die Modeschule Schloss Hetzendorf und absolvierte ihre Lehrabschlussprüfung für den Fachbereich Modell Modisterei. Seit 2016 studiert sie an der Akademie der Bildenden Künste in Wien. Fing in der Graphikklass an und wechselte schlussendlich in die Klasse von Ashley Hans Scheirl. Sanna Lu Una Seiz beschäftigt sich mit Musik, Sound, Installation und Performance. Wobei sie sich seit 2019 auf Sound und Musikproduktion fokussiert und mit ihrem Solo-Projekt Konzerte spielt. Außerdem ist sie Teil des performativen UFO-Collective, wo sie neben Soundproduktion und Kostümdesign auch selbst performt.

TIPPS SOMMERSZENE 2022

Elena Fokina & BODHI PROJECT Fly Me To The Moon

Di 14. Juni 20:00

Mi 15. Juni 20:00

ARGEkultur, 50 min

16/8 € ermäßigt (erhältlich unter argekultur.at)

CieLAROQUE/Helene Weinzierl HEAR AND NOW

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Fr 17. & Sa 18. Juni 15:00, 16:00 & 17:00,

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Schwarzgrabenweg an der Glan

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Sa 18. Juni 20:00

SZENE Salzburg, 60 min

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Di 21. Juni 18:00

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