

Christine Gaigg / 2nd nature
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DeSacre!

Pussy Riot meets Vaslav Nijinsky

video link: <https://vimeo.com/67735863>, pw: depussy

Concept, Direction: Christine Gaigg

Dance: Alexander Deutinger, Radek Hewelt, Marta Navaridas, Petr Ochvat, Anna Prokopová, Eva-Maria Schaller, Veronika Zott

Text, Talk: Christine Gaigg, Erich Klein

Stage: Philipp Harnoncourt

Light: Jan Wagner

Music Adaption: Florian Bogner

Music: Igor Strawinsky Le Sacre du Printemps (quotes)

Choreographic elements: Vaslav Nijinsky (reconstruction by Millicent Hodson), Pussy Riot

Costume: Dorothea Nicolai

Assistance: Iris Raffetseder

Management: Eva Trötzmüller, artphalanx

Photos: eSeL.at

Premiere: 24 April 2013, Church Josephskapelle Hofburg, Vienna

Production: Tanzquartier Wien in coproduction with 2nd nature

2nd nature is supported by MA7 Kulturamt der Stadt Wien

Touring support: INTPA – International Net for Dance & Performance Austria

<http://www.tqw.at/en/international/intpa>

Length: 55 min + audience talk after the performance, **Location:** church

Language: German with English surtitles

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The complexity of an artistic action is high, also or even more so, when it lasts only for forty seconds. A work of art appearing at the right moment may well touch the nerve of a society and hit a crucial point. In *DeSacre!* choreographer Christine Gaigg juxtaposes the art scandal around Pussy Riot on February 21, 2012, with scenes from Igor Strawinsky's and Vaslav Nijinsky's 'Le Sacre du Printemps' which caused a scandal at its premiere in 1913.

The encounter of both works of art throws a light on their respective motives as well as on the implications for society. In the form of a documentary performance *DeSacre!* suggests how the hundred year old choreography of Nijinsky may comment on the punk art of Pussy Riot.

Christine Gaigg conceived *DeSacre!* in April 2013 on invitation by the Office of The Federal President of Austria and Tanzquartier Wien to create a performance for the Viennese Josephskapelle, a small catholic church built for the imperial Habsburg family in the 18th century.

The issues raised by *DeSacre!* also pose questions to our contemporary society: What is desecration? Do values considered sacrosanct already explain the scandal? How does Pussy Riot's action exceed pure provocation?



Press reviews

"The choreographer did not merely reconstruct Nijinsky's work but has reinforced the lost choreography with a current, explosive topic and therefore a new language. That is a real achievement."

Der Standard

"An insistent, intelligent evening, which does not convey itself immediately but unfolds progressively in the mind of the spectator."

tanz

"Because of the dancers' precision, exact timing and minimal use of props, effectively an idea of gestural language, common to political as well as aesthetic protest, emerges." Süddeutsche Zeitung

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Pussy Riot in the Christ the Saviour Church in Moscow is an example of an extreme clash of means of expression and communication. The narrative started with the live art act in the church, went into the immediate release of the music video clip on the internet, from there to diverse media reports by state and church via the classic media channels like TV; the narrative includes artistic international support, local people demonstrating for and against Pussy Riot during the court case, the court case which led to two years in prison for two band members, which ended with a two months early release through annulation, after the release it continues with Pussy Riot's engagement in new areas.



The Pussy Riot members are a generation who use social media and the internet – the fact that they are fluent in internet iconography makes them suspicious for a big other part of the Russian society - at the same time they understand themselves as punks and as conceptual artists who know how to choose the right time and the right place for an artistic action.

DeSacre! is a performance concept as meta-framework: art explains art. The centre of the piece is the re-enactment and video-analysis of Pussy Riot's act in the church in order to lay open that it makes a difference in the legal evaluation to look at the live performance instead of the media event. **DeSacre! gives the audience the possibility to fully experience the action in the sort of location for which it was designed: in a church.** *DeSacre!* delivers a dialectical examination of the Pussy Riot case with the help of of Nijinsky's "Le Sacre du Printemps" and spans a historical thread of hundred years of avantgarde art, from the affront towards a ballet audience to the global media event of nowadays' societies.



Biography / Christine Gaigg

is a freelance choreographer (2nd nature), director and author based in Vienna. She studied philosophy and linguistics at the University of Vienna and dance and choreography at SNDO Amsterdam. **Collaborations/music:** Together with composer Max Nagl she created a. o. *Sacre Material* (2000) and *ADEBAR/KUBELKA* (2003), with composer Bernhard Lang she developed the *TRIKE series* (2004-2009). The collective Gaigg/Harnoncourt/Lang/Ritsch realized the opening of steirischer herbst 2010 with *Maschinenhalle#1*. **Theatre:** *Über Tiere* by Elfriede Jelinek (2007) Theater am Neumarkt Zürich and Tanzquartier Wien; *Wenn die Kinder Steine ins Wasser werfen* by Xaver Bayer (2012) Schauspielhaus Wien. **Stage essays:** *DeSacre! Pussy Riot meets Vaslav Nijinsky* (2013) Tanzquartier Wien, Josephskapelle. *Maybe the way you made love twenty years ago is the answer?* (2014), steirischer herbst und Tanzquartier Wien; *untitled (look, look, come closer)* ImpulsTanz 2015 in cooperation with netzzeit. www.2ndnature.at