

MAYBE THE WAY YOU MADE LOVE TWENTY YEARS AGO IS THE ANSWER?

Christine Gaigg/ 2nd nature

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Concept, Choreography, Text:

Christine Gaigg

Performance:

Adriana Cubides, Christine Gaigg,
Florian Lenz, Petr Ochvat, Anna Prokopová

Stage - and Lightdesign:

Philipp Harnoncourt

Costume: Dorothea Nicolai

Sounddesign: Florian Bogner

Dramaturgical Advice:

Wolfgang Reiter

Photos: Raphael Brand

Later I text him: "it was
a nice surprise to meet you today!"



Duration: 60 min

Performance in German with English surtitles

Premiere new-version 2018:

12. April 2018 Tanzquartier Wien / Halle G

Premiere 2014: 4. October 2014

Festival steirischer herbst

Production:

2nd nature in Co-production with
Festival steirischer herbst
and Tanzquartier Wien

2nd nature is supported by
MA7 Kulturamt der Stadt Wien

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Touring support: [DOTA – Dance on Tour Austria](#)





Once upon a time desire was a compliment ...

...yet today we tend to interpret desire as a threat. In the times of the sexual revolution, the call was for: freedom! Political freedom, free sexuality and self-determination were all part of the same package. Today, on the other hand – parallel to the evocation of over-sexualisation by media – hysterical debates and detailed regimentation define our relationship with love.

In 2014, Christine Gaigg presented **Maybe the way you made love twenty years ago is the answer?** – a performance essay starting from a radical subjective position, choreographed in line with somatic dance practice, from personal memories and observations on the role of sexuality in society, it was a manifest written from the point of view of a beneficiary of the sexual revolution. The pertinent hot topics in the media at the time were, among others: #aufschrei, Julian Assange, Swedish legislation on sex offences and the bottom-up censoring of art at US American universities.

The new version of 2018 provides an opportunity to perceive **Maybe the way you made love twenty years ago is the answer?** as a historical document as well as a starting point to investigate the recent shifts in social norms, e.g. the #metoo debate.

The performance essay is fuelled by two processes, both deliberately imperfect and conceptually stripping bare: There is Gaigg's text, fragmented in the style of diary entries, opening the differences between forty to twenty years ago and today. At the same time the dancers Adriana Cubides, Anna Prokopová, Florian Lenz and Petr Ochvat improvise an erotic act. They thus expand the vocabulary of contemporary dance with subtle energetic states and sporadic moments which are generally ascribed to pornography. The performance is like a tightrope walk. The dancer's scene continuously changes its direction, at times countering or underlining the words, oscillating between restraint and free flow of eroticism, between the explicit and holding in suspense, culminating in ecstasy.

Maybe the way you made love twenty years ago is the answer? is a performance essay in line with DeSacre! Pussy Riot meets Vaslav Nijinsky (2013), untitled (look, look, come closer) (2015) about the manufacture of war images, and CLASH (2016) about the outsourcing of self-hatred and homophobia. Christine Gaigg has invented the genre **"performance essay"** to describe her performative works criticizing ideology, which combine physical and emotional elements with analytical reflection.

„...I really liked the question Christine asked herself in her diary entry: “Are today’s people too cool to fuck?” (...) We are also a “burnout society”, a society mostly functioning between 9 to 5 and thus weary of sex, which is almost always perceived as demanding, exhausting and time-consuming. By the way: Toshiki Okada only recently premiered a performance about this phenomenon of a young generation in Japan publicly declaring to have “no sex” for those exact same reasons. So, if Christine talks about the lost “stream of attraction”, and contrasting the effects a walk across the Naschmarkt and a tinder match have, I only think: when am I ever to go for a walk on Naschmarkt? (...) I like the way the performance seems to ask for and demands to be “seen” and to be “seen through”.”

- Magarete Affenzeller, [TQW Magazin](#)

“...if I think about the representation of male sexuality, I think of Steve McQueen’s film Shame (...) There, sex is like an illness, whereas in **Maybe the way...** sex is more like an untimely utopian promise. (...) What I find to be important and relevant is that Christine’s performance complains about the fact that there is no “unsafe space” anymore, no place of transgression, no danger zone with the corresponding safe-word “No, I do not want to”. In a sense, these kinds of spatial structures are to be found in theatres and cinemas. There, we can be part of something we do not dare to be part of in real life.”

- Dominik Kamalzadeh, [TQW Magazin](#)

“Gaigg balances as if on a thin, high wire which she has suspended between the two groups of her hypothesis: those who still enjoyed carefree sex – during the 1970s and 1980s, when the only limit was a No. And those, mainly the younger ones, who are hemmed in by their fear of acting incorrectly.”

- Isabella Wallnöfer, [Die Presse](#)

“The viewer is under no illusion: he is watching the preparation for sexual intercourse between these three bodies, or something similar – an archaic, obscene, breath-taking process. They are like bodies by the painter Francis Bacon, except that they are young, full of energy, dynamic. Time stands still and is only moved forward by moaning.”

- Erich Klein, Ö1





Christine Gaigg is a freelance choreographer (2nd nature), director and author living and working in Vienna. She studied philosophy at the Vienna University and contemporary dance and choreography at SNDO Amsterdam.

Her early works in the 1990s dealt with socio-political subjects, an approach which she is currently reviving with a specific documentary format she calls "performance essay". In between, in the early 2000s, she dedicated herself to structural choreography, developing a loop grammar with the composer Bernhard Lang. Her current works are inspired by events receiving heavy media attention, such as the incarceration of Pussy Riot, the attack on the LGBT club Pulse in Orlando or the debate about Julien Assange. Like a red thread, society's treatment of sexuality is a recurrent theme in her work. Here, she tries working with different, partially experimental formats in order to inspire intense discourse – examples include the space for intimate experiences she created in MEET or the revealing essay Maybe the way you made love twenty years ago is the answer?

Collaborations with Composers: with Max Nagl: Sacre Material (2000, Austrian dance-production award), ADEBAR/KUBELKA (2003, in cooperation with film festival Viennale), with Bernhard Lang the TRIKE-Series (2004-2009, Kaitheater Brüssel, musikprotokoll, Tanzquartier Wien, Theater am Neumarkt Zürich) and Maschinenhalle#1 (opening steirischer herbst 2010), with Bernhard Gander and Klangforum Wien Seven Cuts (2011, ImPulsTanz).

Directing: Über Tiere by Elfriede Jelinek (2007, Theater am Neumarkt Zürich); Wenn die Kinder Steine ins Wasser werfen by Xaver Bayer (2012, Schauspielhaus Wien).

Performance 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 and new version (2018) Tanzquartier Wien; untitled (look, look, come closer) ImPulsTanz 2015, Impulse Theater Festival Düsseldorf 2016, CLASH (2016) and MEET (2018) a space for intimate encounters, Tanzquartier Wien and ImPulsTanz.

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