

Christine Gaigg / 2nd nature  
[www.2ndnature.at](http://www.2ndnature.at)



**CHRISTINE GAIGG / 2ND NATURE & NETZZEIT / KLAUS SCHEDL**  
***untitled (look, look, come closer)***

Video link: <https://vimeo.com/user17514088/review/142593415/a605e907b9> pw: 2ndNature

**Concept, Text:** Christine Gaigg

**Composition:** Klaus Schedl

**With:** Alexander Deutingner, Marta Navaridas, Frans Poelstra, Robert Steijn, Juliane Werner

**Set Design:** Nora Scheidl

**Sound Design:** Paolo Mariangeli

**Light Design:** Norbert Joachim

**Dramaturgical Advise:** Wolfgang Reiter

**Production Management:** Eva Trötzmüller / art:phalanx

**Photos:** Raphael Brand

**Premiere:** 12. August 2015, Museum 21er Haus Vienna, ImPuls Tanz Festival

**Production:** netzzeit

**Coproduktion:** ImPuls Tanz - Vienna International Dance Festival and 2nd nature

2nd nature is supported by MA7 Kulturamt der Stadt Wien

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

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

**Length:** 55 min

**Venue:** audience is seated around 5 tables, no tribune

**Music:** surround sound

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## *untitled (look, look, come closer)*

A performance by Christine Gaigg  
to a composition of Klaus Schedl in cooperation  
with netzeit – Festival for New Music Theatre

„We have been carrying war in our pockets for some time now“, says Christine Gaigg. We take it with us wherever our mobile phones are. Propaganda and reports are rampant in an inextricable mix of voyeurism and manipulation on the web and in the social media. It's all about the Islamic State, about Syria, Iraq, Russia, Ukraine, the USA ...



There is an information war going on, which is embedded on YouTube, Facebook and Twitter, in smartphones and tablets. In collaboration with netzeit composer Klaus Schedl, Gaigg consults the digital video material from the web with **analogue, performative means**, thereby opening up a **different perspective on the images of terror and violence**. As with her piece *DeSacre!* about Pussy Riot, the choreographer again combines performance, musical composition and text into a ‚stage essay‘.



## *untitled (look, look, come closer)*

*No passion so effectually robs the mind  
of all its powers of acting and reasoning as fear.  
(Edmund Burke, 1757)*

To the Irish philosopher of Enlightenment Edmund Burke (1729-1797), the depiction of the “sublime”, in the sense of powerful emotions, is a central principle of art. And the most powerful emotions are caused by pain. In its symptoms – thus Burke – pain and fear coincide.

As an aesthetic category, the central characteristic of the sublime is a notion of greatness, possibly even holiness. Thus, the sublime is always linked to a feeling of the unattainable and immeasurable. It elicits astonishment, awe and fear.

To Burke, the following categories are central to the nature of the sublime:

- Obscurity (lack of clarity, darkness, incomplete notions of things)
- Infinity (great or allegorical notions and ideas)
- Power (might, power, strength and the power to wound).

The moral world-view of the jihadists is dominated by such feelings of the “sublime”: a powerful, passionate attraction to “exquisite fear,” that unique feeling in the face of other people’s mortal fear. According to them, human beings take a certain pleasure in the drama of horror, because they assume a manifestation of higher powers therein. Thus, terror is akin to the awe in the face of God.

The sympathisers of IS “surf” upon the feeling of sublimity which the IS videos allow to go viral in the world. They turn terror into a demonstration of the triumph of death and destruction. Using a carefully thought-out visual aesthetic. Using skilful staging.

As Clemens Setz noted in his essay in *Die Zeit*, the propaganda videos are not only executions or acts of destruction captured on camera. “They are short scripts that have been filmed.” And their makers have calculated the reaction of Western internet and smartphone users: the fact that they look away when scenes become too brutal. Even leaving out such scenes: an ancient narrative technique, serving mainly to reinforce mental images. “Anyone who knows only the beginning and the end can never lose interest in the story being told.”

In the videos of IS and other terror organisations, “the aesthetic of innuendo, of referential gestures, has proven effective. Our imagination is able to conjure up the images of the hell the Islamic State intends to create for its enemies.” The videos are “shrill projections that enter our consciousness directly. We see them with our eyes closed.”



Text: Wolfgang Reiter

## **untitled (look, look, come closer)**

### Press reviews

*“Gaigg uses astonishingly simple means to deal with fear, violence and war, using many associations. This stimulates visual imagination ...”* Wiener Zeitung

*“With her stage essay untitled (look, look, come closer), Christine Gaigg asks disturbing questions about the mightiness of the images that make horror fit for daily consumption. (...) Five performers demonstrate our familiar ritual of repressing images because they are horrifying, using the means of abstraction and alienation, accompanied by Gaigg’s philosophical thoughts and throbbing, pulsating sounds by Klaus Schedl.”* Tiroler Tageszeitung

*“With this compact, intense and stringent performance, Christine Gaigg / 2nd nature has achieved what no news feature, no image and certainly no movie has managed so far: to report on terror and war, fear and horror, without causing the pleasant frisson of entertainment.”* tanzschrift.at

### 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*; with Klaus Schedl *untitled (look, look, come closer)* ImPulsTanz 2015 in coproduction with netzzeit. **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 and Tanzquartier Wien. [www.2ndnature.at](http://www.2ndnature.at)

### Biography / Klaus Schedl

Klaus Schedl was born in Stuttgart in 1966. He studied composition with Hans-Jürgen von Bose at the Munich Academy of Music and Theatre. Schedl’s compositional oeuvre includes works for solo instruments, chamber, vocal and orchestral music as well as operas and musical theatre. He is a co-founder and the long-time artistic leader of the Ensemble piano possibile, and has received numerous awards. From 1997 to 1999 he taught analysis, composition technique and computer music at the conservatories in Coimbra and Viseu in Portugal. He also worked in London and Paris (where he held a stipend at IRCAM). Since that time, he has intensely explored the development of electro-acoustic music. Important artistic experiences included the world premieres of *Selbstenker II – durch die Wand ins Gehirn* in Donaueschingen in 2012, *Les Fleurs du Mal – A Song Cycle* by piano possibile in Hellerau in 2011, *Bewegungsmuster for 3-D* at the Karlsruhe ZKM in 2012, *Tilt*, an opera for the Munich Biennial, in Munich, Sao Paulo, Vienna and Rotterdam from 2010 to 2013. Since 2013 he has been represented by the publishing house Verlag Neue Musik – Berlin.