

An Kaler

An Kaler studied Transmedial Art at University for Applied Arts Vienna. An's artistic practise combines dance, performance and visual art. In 2010 An graduated from the BA Pilotprogramm "Contemporary Dance, Context, Choreography" at Inter-University Center for Dance, University of the Arts Berlin.

An's solo performance SAVE A HORSE RIDE A COWBOY premiered at Tanztage Berlin in January 2010 and was presented at Imagetanz in brut Vienna in March 2010. From February to April 2010 An participated in the residence-program Accumulations at Tanzquartier Vienna. As a performer An Kaler worked ao. with Philipp Gehmacher, Isabelle Schad and Laurent Chétouane. In 2011 An received a dance-scholarship from Senat Berlin and continued developing work in the frame of a TURBO residency at Impulstanz. In August 2011 An Kaler contributed to Emergence Room Berlin initiated by artistwin Deufert & Plischke.

Currently An is working on a longterm creative and physical practice, INSIGNIFICANT OTHERS. The first edition of INSIGNIFICANT OTHERS, Untitled Stills was presented in the frame of Scores 2: What escapes at Tanzquartier Wien in December 2010 and during the performance assembly For the time being at Kunstfabrik am Flutgraben in March 2011, as well as at antistatic-Festival in Sofia and in the frame of Europe in Motion at Springdance in Utrecht in April 2011. The current edition INSIGNIFICANT OTHERS (learning to look sideways) premiered at Tanzquartier in Vienna in December 2011 and was shown at Tanztage in Sophiensaele Berlin in January 2012 and at Choreographiques Internationales de Seine-Saint-Denis in May 2012. In 2012 An Kaler got a grant at CAA-Berlin.

Alex Baczynski-Jenkins

Alex Baczynski-Jenkins graduated from the pilot project *BA Contemporary dance, choreography, context* at the Universität der Künste Berlin. In June 2009 he realised the four day durational performance in Mexicali, Mexico *Having not seen OR Mr. Gorbachev*. In 2010 he was awarded the NRW Kultursekretariat research scholarship and presented the solo piece *TAKE ME THERE*. In March 2011, he initiated and co-organised the four day Berlin independent performance assembly *For the time being*. In November 2011 he developed the choreographic-installation *GET OUT OF MY MIND*, within the context of *expo zero* at Performa 11, New York. In March 2011 began an ongoing collaboration with Ligia Manuela Lewis *Things not to be forgotten*. Most recently he premiered the solo performance, *HOW TO BUILD TO THE POWER OF 3*. As a performer he has worked with Rosalind Crisp, Marlene Freitas, Isabelle Schad and since 2009 he has been engaged with Meg Stuart */Damaged Goods (Do Animals Cry, ATELIER, VIOLET)*.

Antonija Livingstone

is an independent artist working with Dance and Performance living in Montréal and Berlin. Between 1990-1996 she directed her own independent studies at the Experimental Dance and Music Company Studios Vancouver, and through Movement Research Studios, New York. In the early 00 she became active in the queer burlesque milieu in Montréal, at Les Bains Connective Socio-Artistic Laboratory, Brussels and in a variety of Improvisation ensembles internationally.

As a performer she has worked extensively with Benoit Lachambre, as well as Meg Stuart, Vera Mantero, Lisa Nelson and Ezster Salamon. Her own body of work includes the solo *The Part* 2004 and a series of duet collaborations : *Cat Calendar* with Antonia Baehr 2005, - a situation for dancing. (in 4 episodes) with Heather Kravas 2006, *Culture & Administration* with Jennifer Lacey, 2009, and *1001* with Sarah Chase, 2012.

Her work has been supported and presented by Centre Choreographique Nationale de Franche Compté, à Belfort, France, Festival Theatre des Ameriques Montréal, Impulstanz Vienna, Tanz Im August Berlin Festival Antipodes Brest, Festival Avignon, Theatre de la Bastille Paris, Kaai Studios Brussels, Dance Theatre Workshop, The Kitchen New York, amongst others. She works as as mentor and coach for emerging artists through Circuit-Est Centre Choreographique Montreal and on a freelance basis internationally. At present she maintains collaborations with Berlin based artist An Kaler on *Learning to Look Sideways*.

Bruno Pocheron

studied visual arts in France, lives in Berlin and works in many places. He has been working internationally as technical director, light designer, set designer, sound designer or performer, notably with Isabelle Schad, Christine De Smedt, Lilia Mestre, Davis Freeman, Eszter Salamon, Marten Spangberg, Alice Chauchat, Alix Eynaudi, Juan Dominguez, Xavier Le Roy, Anne Juren, Martin Nachbar, An Kaler, Sasa Bozic, and Lito Walkey. He initiated, with Isabelle Schad and Ben Anderson, the collaborative framework *Good Work*, concerned with the representation, and perception of the body onstage and in society. *Good Work* resulted in performances involving artists such as Martin Bélanger, Nuno Bizarro, Frédéric Gies, Hanna Hedman, Olivier Henry, Benoît Lachambre and Manuel Pelmus.

He's currently involved in projects with Isabelle Schad (*Unturtled*, *Glazba/Musik*), Judith Depaule (*Corps de Femme Series*), Anne Juren (*Magical*), Jana Unmüssig (*Ast Im Auge*), Boris Hauf and Olivier Henry (*SMP*). He's co-organizing *Wiesen55*, a collective working space under construction in Berlin-Wedding, and *Gangplank*, a collaborative network focusing on inter-media communication, relations between technology and art, and cross-overs between the fields at play in contemporary performance-making. He develops open-source based interfaces allowing fluid communication between lights, sound and video and researches the dramaturgical impact of these elements.

Brendan Dougherty

The Berlin based composer and musician Brendan Dougherty (U.S.A.) has composed music for television, film, multimedia installations, video games, theater and dance. He is active as an improviser and producer of contemporary music and has worked with Tony Buck (*The Necks*), Jochen Arbeit (*Einstürzenden Neubauten*), Axel Dörner and Lucas Ligeti. He has collaborated closely with choreographer Jeremy Wade, creating music for and performing in *Throwing Rainbows Up* (2008), *I Offer Myself to Thee* (2009) and *There is No End to More* (2009). His work with Meg Stuart began in 2008 when they curated an improvisation series in HAU theater's *Politics of Ecstasy's* festival. They performed together in Dougherty's *OURSONGISLONG* (2008) and Stuart's *Atelier* (2011) and collaborated on *Violet* (2011) which is currently on tour.

Stephanie Rauch

Studied Stage and Film Design at University for Applied Arts Vienna, Wimbledon School of Arts London. Interested in the development of spacial concepts for performance and dance. A Selection of her works: Dance piece *Kurve* in collaboration with Sabile Rasiti (Tanzquartier Wien). Set design for dance performance *Close Up* by Radek Hewelt (imagnetanz/brut). Project "Hüttenzauber" at Wiener Festwochen/Tanzquartier Wien. 2007 Residency at ImPulsTanz Wien in collaboration with Sabile Rasiti. 2008-2009 employed at schauspielFrankfurt, Germany. Set design for *Besessen* by Coraxia Cortex and *The Product* by Marc Ravenhill at schauspielFrankfurt. Set design collaboration with Vladimir Miller for "In their name" by Philipp Gehmacher, Steirischer Herbst 2010. Dance piece *Instants Space Choreography* in collaboration with Sabile Rasiti, Nottdance Festival, Nottingham UK. In the year 2011 she received the *Europe in Motion* stipendium, the *Internationales Forum* Stipendium at Theatertreffen Berlin and the *Startstipendium* by bm:ukk. Stephanie Rauch contributed artistically to *grauraum* mit Egon Schiele by Philipp Gehmacher. In 2012 she created a room installation for *On the Plattform with my Father* by Georg Blaschke. Currently Stephanie Rauch is working on her installation *instant body objects* (working title).