

vote zombie andy beuzy

*

*

*

Die Performance-Gruppe Showcase Beat Le Mot formt aus hundert Jahren Theater- und Kunstgeschichte eine Voodoo-Puppe, auf die sie mit Plattennadeln, hochhackigen Schuhen und spitzen Fingernägeln einsticht. Zombies wanken in Jeans und Karohemden durch nächtliche Shopping Malls und schattige Städte. Die Untoten sind Massen zeretzter Rebellen, die ihre eigenen kulturellen und ökonomischen Wurzeln in schwarzen Wahnsinn tauchen. Vote Zombie Andy Beuzy ist eine neue Landkarte der Kunst, eine Fläche mit Tiefen, eine Straße mit Schlaglöchern, ein Parcours mit Barrikaden aus Bildern und Schlagbäumen aus Licht. Die Morastgrube des Kunstbetriebes läuft über, also erheben sich die Wiedergänger des Performancetheaters und tanzen sich die getrocknete Kruste des Mainstream vom Leib. Haiti im Herzen und Candomblé an den Schuhsohlen. Voodoo you, sucker! Der Schamane Beuys und der Müllmann Warhol steigen aus ihren Särgen und tanzen auf euren Portefeuilles bis das Papiergeld brennt und die Münzen glühen.

Diese Künstler verleiben sich ihre Umwelt und ihre eigenen Leben ein. Sie verleiben sich Deutschland und die EU ein. Sie verdauen das ganze und bringen die diamantscharfen Werkzeuge hervor, mit denen sie sich weiter durch die Oberflächen schneiden. Die Shows sind künstlich und noch mal künstlich. Und sie sind schmutzig im besten Sinn, planvoll delirierend, ohne Zeit für selbstverliebten Naturalismus, expressiv bis an die Schmerzgrenze, und dadurch echter als echt.

*

Eine Produktion von Showcase Beat Le Mot, in Koproduktion mit Kampnagel Hamburg, Hebbel am Ufer Berlin, FFT Düsseldorf, Brut Wien, Theaterhaus Gessnerallee Zürich.

Gefördert durch: Nationales Performance Netz, Kulturbehörde der Freien und Hansestadt Hamburg, Senatsverwaltung für Wissenschaft, Forschung und Kultur Berlin.

*

Von und mit: Showcase Beat Le Mot und Angela Guerreiro. Musik: Albrecht Kunze
Produktionsleitung: Olaf Nachtwey

*

++++ Fotos: Andreas Stirnberg

The performance group Showcase Beat Le Mot forms a voodoo-doll out of hundred years of theatre and art history, which they pierce with turntable needles, high heels and

pointed fingernails. Zombies stagger in jeans and plaid shirts through dark and gloomy shopping malls and shadowy cities. The undead are masses of torn up rebels, who submerge their own cultural and economic roots in black frenzy. ?Vote Zombie Andy Beuys? is a new map of art, a surface with depths, a potholed road, a show-jumping course with barricades of pictures and turnpikes of light. The marsh dump of the art business overflows and therefore the revenants of the performance theatre arise and dance until the crust of the mainstream is gone. Haiti in the heart of hearts and Candomblé at the soles. Voodoo you, sucker! The shaman Beuys and the dustman Warhol step out of their caskets and dance on your portfolio until paper money burns and coins glow.

These performers incorporate their environment and own lives, Germany and the European Union. They digest the whole thing and uncover diamond sharp tools with which they continue to cut through the surfaces. The shows are artificial and again just artificial. And they are dirty in the best sense, planfully delirious, without any time for narcissistic naturalism, expressive to the threshold of pain, and thus holier than the pope.

A production of Showcase Beat Le Mot, in coproduction with Kampnagel Hamburg, Hebbel am Ufer Berlin, FFT Düsseldorf, Brut Wien, Theaterhaus Gessnerallee Zürich. Supported by: Nationales Performance Netz, Kulturbehörde der Freien und Hansestadt Hamburg, Senatsverwaltung für Wissenschaft, Forschung und Kultur Berlin.

By Showcase Beat le Mot and with Angela Guerreiro. Music: Albrecht Kunze Production manager: Olaf Nachtwey.

Biographies

Showcase Beat Le Mot are an international performance-, theatre- and art production group, founded in 1997. Since their foundation they collectively work in different areas within and around the performing arts. They have produced and staged their own shows, in theatre houses in Hamburg (kampnagel), Berlin (Volksbühne, Podewil, Hebbel am Ufer), Munich (SpielArt), Hannover (EXPO 2000), Giessen, Dresden (Hellerau) and Düsseldorf (FFT). They have toured through Europe, showing their work in Helsinki (artgenda 2000), Graz (steirischer herbst), Stockholm, Paris (Fondation Cartier), Zagreb (Eurokaz Festival / Urban Festival), Zadar (zadarnova festival), Ljubljana (Mladi Llevi), Split, Sarajevo, Cardiff/England (Chapter Arts), Antwerpen and Bologna. They have co-directed Arthur Schnitzler's piece Reigen at Deutsches Schauspielhaus Hamburg. They have written and directed their own theatre pieces, cooperating with actor's ensembles at Von Krahl Theatre in Tallin/Estland and the National Theatre of Macedonia in Bitola. They have directed music videos for television and produced art projects in

Galleries in Hamburg and Paris. The members of Showcase Beat Le Mot are also working in political and theoretical contexts, publishing their writings about culture theory and aesthetics in different media. The group has organized congresses, symposia and club events in Berlin, Hamburg and Bochum about political and cultural issues. They have curated and co-curated art- and theatre festivals in Giessen, Hamburg and Düsseldorf.

Their main purpose remains the production of their own performances and stage shows, within which they do work on all levels: organisation, dramaturgy, text, music, space design, light design, acting, directing, cooking and mixing drinks.

Showcase Beat Le Mot have been widely discussed in the European press as protagonists of the 'New Giessen School' (Giessen being the theatre highschool from which they graduated), and especially for their new ways in integrating different popular media such as pop music, sports, movies, comics, television and fine arts within their very personal point of view, and in the context of constantly varying social themes. At present they have made their way from long and complex performance nights towards a new simplicity and flexibility of serial production: With their new performance series GOMUNE they attempt in finding ways of staging the legendary Japanese manga series Okami, which makes them develop a highly economic, highly picturesque, and strictly non-psychological theatre language. In their productions "alarm Hamburg Shanghai" and "EUROPIRAADID", a german-estonian-austrian coproduction, they were working on a possibility of a fusion of Performance-aesthetics, dance- and musictheatre.

In 2007 they won the Goethe Institute Prize at the Impulse festival with their first children`s theatre production, 'Der Räuber Hotzenplotz', a coproduction with the Theater an der Parkaue/Berlin. Their newest piece, 'Vote Zombie Andy Beuyz', appeared in 2008 at Kampnagel/Hamburg in cooperation with Angela Guerreiro. This is a hybrid of Performance and Installation in which the audience is seemingly separated from the performers by a scaffolding full of consumer goods and old stage sets, quotes of Art and trash. In a choreography of rituals from Candomble dances, actions und texts, together with the 'Art Zombies' Andy and Beuyz, the Performers give a glimpse into the condition of Capitalism and the world of products and art in the 20 th century.

'Vote Zombie Andy Beuyz' is touring through Europe at the moment and will be presented at the Theaterhaus Gessnerallee/Zürich in January, 2009.

The members of Showcase Beat Le Mot are Nikola Duric, Thorsten Eibeler, Dariusz Kostyra and Veit Sprenger.

www.showcasebeatlemot.de

Angela Guerreiro was born in Lisbon in 1965 and lives in Hamburg since 1994. She was trained in classical dance with Norma Croner under the system of the Royal Academy of Dance (1975-86) and studied at the Superior Dance School, Lisbon, (1986-89) and at the

Center of New Dance Development, Arnhem (1989-91). From 1991-94 danced for the company RE.AI from Joao Fiadeiro and performed around the world. From 1995-2003 she created eight full-length pieces at Kampnagel e.g. Bastard Memory, Fade, Permanent Prints, Be nice or leave thank you and Project X, Y, Z, which have been invited to international dance- and theatre festivals. Aside from her own productions, Angela Guerreiro has worked for several dance, theater, and music productions, like Jochen Roller, Show Case Beat le Mot and Hajusum, and teaches and taught at several dance and theater schools.

Her last two solos exposure (2003), and MemoryPlay (2005), both had their premiere at the Hamburger Botschaft, Hamburg. In September 2005 she participated in the project ?Move The Mount?, an interdisciplinary laboratory for choreographers from Germany and Poland, which allowed the creation of The Veronika Blumstein Group, an international artists collective. She teaches in several dance and theater institutions in Hamburg e.g. Erika Klutz Schule, Contemporary Dance School Hamburg, Schauspiel Schule Frese, et.). Her interest has shifted from the exclusivity of performance and choreography, to the production of dance festivals, and she has started her work as a curator with the project DanceKiosk-Hamburg, which had its first edition in 2005. In 2007 the Dancekiosk-Hamburg produced the first dance project for the DanceKiosk.Company, Die Kandidaten and the project DanceKiosk. Goes Island, a project by arts and credits supported by IBA Kunst & Kultur Sommer 2007 in Cooperation with DanceKiosk-Hamburg. Was board of directors of the umbrella association for Independent Theater in Hamburg (Dachverband Freier Theaterschaffender Hamburg e.V.) from 2006 ? 08.

The performance VoteZombieAndyBeuys, created by Showcase Beat le Mot in collaboration with Angela Guerreiro had its premiere in April 2008, at Kampnagel Hamburg. She develops the project Tracing Dance supported by the Goethe-Institute Nairobi and the Goethe-Institute Gebrekristos Desta Center Addis Ababa. At the moment Angela Guerreiro prepares the festival DanceKiosk-Hamburg for 2009, its 4th Edition and the pilot project dance beyond borders, for trans-cultural dance education initiated by Sharing Arts e.V. and DanceKiosk-Hamburg Hamburg in collaboration with five European countries, funded by the European Cultural Commission.