

Myriam Van Imschoot is a dance researcher, dramaturg and essay writer in the field of dance and the performing arts. Her writings appeared in *Contact Quarterly*, *Maska*, *Frajka*, *Etcetera*, *Performance Research* and various book publications. Van Imschoot's dramaturgies include *Forgeries*, *Love and Other Matters* (2004) with Meg Stuart, Benoît Lachambre, Hahn Rowe; *Auf den Tisch!* (2005-2007), with Meg Stuart and guests; *Lugares Comunes* (2006), with Benoît Lachambre; and *like there is no tomorrow* (2007), with Philipp Gehmacher and now *MAYBE FOREVER*. She curated *Connexive #1*, *Vera Mantero* (2004, Ghent, Vooruit, with co-curator Barbara Raes) and *Majority Evening* (WestendO5 with Dimitry Masyn and Dieter Lesage), as well as various discursive events with SARMA, such as *Alien Resident*, Volksbühne am Rosa-Luxemburg Platz (2006) and *B-Chronicles* in Kaaitheater (2007). She is the founder of SARMA, which she has run with Jeroen Peeters since 2003.

Jan Maertens works predominantly as a light designer within the international contemporary dance and performance field. He recently created designs for Meg Stuart – *Blessed*, *MAYBE FOREVER*; Arco Renz – *!2*, *Bullitt*, *heroïne* and Claire Croizé – *Affected*, all of them have been well-received with international recognition and are still on tour in Europe and abroad. He has also created light designs for theatres and opera houses, including work for Peter Verhelst / NTG (Ghent) – *Headbanger's Wall* and Piet Arfeuille / Het Paleis (Antwerp) – *De Storm* as well as for Festival d'Art Lyrique (Aix-en-provence) – *Les Madrigaux* and De Munt/La Monnaie (Brussels) – *Soirée Poulenc*. He has also collaborated on site specific projects, such as *The Loop*, a theatrical event by Anat Stainberg on Kiesler's Raumbühne for the Konzerthaus Wien and *All Together Now*, a participatory performance by Meg Stuart for the Helmut List Halle in Graz.

Scenographer and costume designer **Janina Audick** studied Art and Design in Kassel, Berlin and Hamburg. Since 2000 she has collaborated with René Pollesch for productions in Podewil, Volksbühne am Rosa Luxemburg-Platz, Deutsches Schauspielhaus Hamburg, Burgtheater Wien, Schauspiel Hannover and Münchner Kammerspielen. Audick has also designed the sets and the costumes for theatre creations by Christoph Schlingensiefel, Schorsch Kamerun, Stefan Pucher, the director's collectif Rimini-Protokoll and for opera director Peter Musbach. She also often collaborates with visual artists and choreographers. *MAYBE FOREVER* is her first collaboration with Meg Stuart and Damaged Goods.

Vincent Malstaf studied industrial engineering, electronics, philosophy, and theater science and worked as technical coordinator at Stuc/Klapstuk in Leuven (Belgium). Malstaf began composing music and has worked as a sound engineer for several dance pieces. He has previously worked with Meg Stuart on *No One is Watching* (1995) and *Insert Skin # 1 – They Live in Our Breath* (1996). He has also worked with Benoît Lachambre on *Lanoline* (1994) and *The Water Fait Mal* (1995); and with Christine Desmedt on *Escape Velocity* (1998) and *9x9* (2000). In addition, Malstaf creates his own installations and performances with his brother, visual artist Lawrence Malstaf and participates to improvisation projects such as *Crash Landing* and *Triple Streams*. In 1997 he cofounded Bains: Connective, an artistic laboratory based in Vorst, Brussels and also works as freelance web designer and Linux system administrator.

Visit damagedgoods.be for more information.

The music CD of *MAYBE FOREVER* is available for purchase at the REDCAT Lobby.

MEG STUART & PHILIPP GEHMACHER

MAYBE FOREVER

September 23–25, 2009

8:30 pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS

REDCAT

MEG STUART & PHILIPP GEHMACHER

DAMAGED GOODS & MUMBLING FISH

MAYBE FOREVER

Meg Stuart & Philipp Gehmacher: choreography & dance

Niko Hafkenschied: live music

Myriam Van Imschoot: dramaturgy

Jan Maertens: light design

Janina Audick: scenography & costumes

Vincent Malstaf: music & sound

Britta Mayer: lights

Sigal Zouk: assistance choreography

Tanja Thomsen: production manager

Inga Timm: assistance scenography & costumes

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MAYBE FOREVER is co-produced by Kaaithheater (Brussels), Wexner Center for the Arts (Columbus, Ohio), Théâtre de la Ville (Paris), and Volksbühne am Rosa-Luxemburg-Platz (Berlin). Meg Stuart and Damaged Goods are supported by the Flemish authorities and the Flemish Community Commission. Philipp Gehmacher and Mumbling Fish are supported by the cultural department of the City of Vienna.

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IN CONJUNCTION WITH THESE PERFORMANCES, REDCAT WILL HOST A POST-PERFORMANCE CONVERSATION WITH THE ARTISTS ON THURSDAY, SEPTEMBER 24, 2009.

PROGRAM NOTES

"I try to exercise loss, but that does not necessarily mean that I am able to accept it."

– Rivane Neuenschwander

Vampires struggle with eternity and loneliness. Human beings struggle with each other and with the fact that things are not forever. Everyone struggles with something in the end, and fortunately there are songs that make us feel better about it all. *MAYBE FOREVER* is the collaborative piece in which choreographers Meg Stuart and Philipp Gehmacher let their artistic worlds bleed into one another. The songs of the Brussels-based singer-songwriter Niko Hafkenschied, who joins them on stage, invites them to waltz to lullabies and into promised lands. But under the velvet surface of a sweet melancholy simmer the unexpressed and the embryonic.

In a set by Janina Audick, reminiscent of concert halls, cinematic theaters, and even crematoria, Stuart and Gehmacher look like tiny figurines in a play that wavers between dreams and wishes, mourning and meeting. The album of *MAYBE FOREVER* flips through relational snapshots, expressive moods and declarations that speak of the impermanence of life. How do we let the lifespan of things extend beyond their predicted deadlines?

Gehmacher describes his partnership with Meg Stuart as follows:

"Your work can look very different, but still have a deep connection. Our cooperation is a typical example of that. Her choreography is built with that kind of movement images. My starting point is more the idea of dance as a language of signs that can be used to communicate, even if that process is very laborious. We share the same ideas about corporality and the source of movement. And there is a certain affection, we also affect each other." – *De Morgen*, 06–06–2007

ABOUT THE ARTISTS

American choreographer and dancer, **Meg Stuart** (b. 1965) received a Bachelor of Fine Arts in dance from New York University. From 1986 to 1992 she was a member of the Randy Warshaw dance company and was also the assistant to the choreographer. At the invitation of Klapstuk 91, she made her first full-length production *Disfigure Study* (1991), which marked the first of an impressive series of productions staged by Damaged Goods, a company founded by her and operating in Brussels since 1994. Regarded as one of the leading figures of modern dance, Meg Stuart has collaborated with actors, composers and visual artists such as Hahn Rowe, Paul Lemp, Gary Hill, Ann Hamilton, Chris Kondek and Doris Dzierzk among others. Her interest in improvisation and dance installations has led Stuart to teach workshops in composition and improvisation at organizations such as Forum Dança in Lisbon, Movement Research in New York, PARTS in Brussels and ImPulsTanz in Vienna. Recurrent features in the work of Damaged Goods are the search for new forms of collaboration and performing contexts, and the crossbreeding of theatre, architecture and visual art. Stuart's company has staged productions in collaboration with the Volksbühne am Rosa-Luxemburg-Platz in Berlin, the Kaaithheater in Brussels, Théâtre de la Ville in Paris and PACT Zollverein in Essen.

Philipp Gehmacher was born in Salzburg in 1975 and spent his youth in Vienna. He obtained a Bachelor of Arts in Contemporary Dance in 1996 from the London Contemporary Dance School in England. After a few years of working as a choreographer and dancer in London, he earned Master of Arts in Dance Studies from the Laban Centre London in 1999. In 2003, he returned to Vienna and established his company Mumbling Fish and created his first full-length group piece *mountains are mountains*. Gehmacher's distinctive kinetic language was soon spotted, and choreographies by him have been performed at numerous festivals and theatres throughout Europe. During the season 2004/05 Gehmacher, in a project entitled *incubator*, reduced his language of movement to its abstract essence, which has subsequently been a characteristic feature of many of his choreographies. *Incubator* made a deep impression on Meg Stuart. Gehmacher has curated the series STILL MOVING at Tanzquartier Wien and introduced the lecture performance format of walk+ talk in March 2008 and most recently collaborated with the video artist Vladimir Miller on the video installation *dead reckoning*. Philipp Gehmacher has been the recipient of major awards for his work, such as the Bonnie Bird New Choreography Award in 2002 and a prestigious Jerwood Choreography Award also in 2002.

Niko Hafkenschied was a member of the Brussels electronic-rock project aMute and toured as the supporting act with A Silver Mount Zion and Do Make Say Think. aMute has performed in many renowned European concert halls. Hafkenschied is the songwriter for *Lights Out in the Ghosting Hour* album which he produced in 2009 along with the French electronic musician Christophe Bailleau for the French label Optical Sound. He also made several soundtracks for the French-German production house ARTE. *MAYBE FOREVER* is his first collaboration with Meg Stuart and Damaged Goods.