

Deva Schubert

LEAKS

- 20:30 / floor: 2 / 60 min.

If something leaks, it's usually broken. It gets thrown away, in the best case it gets fixed. Berlin-based dancer and visual artist Deva Schubert harnesses this exact concept aesthetically. Her one-hour piece *LEAKS* is a composition of movement and voice, as well as a light and sound installation, in which different aspects of leaking out, soaking through, overflowing and discharging accumulate, and which allows the audience to become part of a collective dance. *LEAKS* is a moving image, created from a random stream of liquids, and the breaking down of limitations, barriers and membranes.

With Deva Schubert and Juan Felipe Amaya Gonzalez

Stefan Tcherepnin

Sweet Talk: Selections From The Cape Cod Songbook

- 23:00 / floor: -1, bar / 30 min.

To keep his sanity over the years, American artist Stefan Tcherepnin began writing songs. They are short, semi-autobiographical pieces, which address a variety of subjects connected to his years of living and loving on the peninsula Cape Cod, Massachusetts. The songs create images of people, places and times, that are long gone but remain unforgotten: „A night of reckless driving down Suicide Alley in the dead of winter; a letter of longing for friends lost in post-glare darkness of the mid- to late-90s; the laments of an existential blowfish floating off the coast of Wellfleet at the turn of the 18th century.“

With Stefan Tcherepnin

This event is organized by Kunsthalle Zürich with the generous support of Löwenbräu-Kunst AG and Luma Westbau / schwarzescafé.

Long Duration Performances

19:00–23:00	Ceylan Öztrük	Public Bathrooms
19:00–23:00	Rhodia	Outside
19:00–23:00	Stella	0
19:30–22:30	Paula Almiron, Eliane Bertschi, Fabrizia Flühler	-1

Short Duration Performances

19:15–19:45	Stella	0 Delivery Platform
19:45–20:00	Juliette Uzor & Elie Autin	1
20:00–20:20	Johanna Kotlaris	1 schwarzescafé
20:15–20:30	Stella	1 Small Staircase
20:30–21:30	Deva Schubert	2
21:30–21:50	Ana Mendes	1 schwarzescafé
22:00–22:20	Stella	3
22:00–22:15	Juliette Uzor & Elie Autin	0 Delivery Platform
22:30–22:50	Zuzanna Bartoszek	-1
23:00–23:30	Stefan Tcherepnin	-1

Löwenbräu Lebt! Performance Night Break / Bruch December 14, 2018

With Paula Almiron / Eliane Bertschi / Fabrizia Flühler, Zuzanna Bartoszek, Johanna Kotlaris, Ana Mendes, Ceylan Öztrük, Rhodia, Deva Schubert, Stella, Stefan Tcherepnin, Juliette Uzor / Elie Autin.

Performances: 19:15–23:30

Party: 23:30

Breaks can be expressed in many ways. A break down describes something collapsing or falling apart. In German, a departure or a time of change are called "Aufbruch". New achievements and inventions are referred to as breakthroughs. You can break the law or a code or someone's will. And at times, breaking up and taking a break can be the same.

How can art react to all these breaks? Should art break with a polarized society and complicate things? In which ways can we break out nowadays? Superficial masks and covers can break; pop stars like Kanye West talk openly about their fragile, breakable facades. Artists stage and embody (their) brokenness, trying to find the right words to express themselves; Kanye describes his mental breakdown as a "breakthrough". All these variations show us how diverse—how playful, symbolic or metaphorical—the term „break“ can be. At Löwenbräukunst-Areal there will soon be a physical breakthrough from Limmatstrasse 268 to 270: a break that creates a passage within the building and makes room for a new restaurant. The house will integrate into the neighborhood that has been on the move for several years.

This evening brings ten national and international positions from the performing arts to the Löwenbraukunst building. The programme was put together from over a hundred submissions, as well as specifically commissioned performances on the subject of Break / Bruch. Some positions might not openly reveal their breaks, some might intentionally omit them. However, those who pay close attention to these diverse works—that are connected by a sense of fragility, privacy, perhaps even intimacy—will soon notice bigger and smaller breaks. It is up to the viewer to decide what breaks where and with what. In much the same way, we as the programme group realized that we broke an art scene habit by inviting almost exclusively female artists. Breaks are perhaps at their most well-engineered when they appear unforeseeably, when coincidence and momentum are in play, as is the case with the ephemeral art that is taking place live. With this in mind, we wish for the unexpected tonight—break a leg.

Daniel, Lily, Michelle, and Oliver

Ceylan Öztrük

LBH Saga

- 19:00-23:00 / all toilets, all floors / non-stop

Imagine the Löwenbrau-Areal's toilet as a single performing organism, with each bowl as an extremity.

What would be if the Löwenbräu's toilet could talk or read a manifesto to you? How would a demonstration be encountered in the public toilets of Löwenbräu? In this performance installed for Löwenbräu Lebt! by visual artist Ceylan Öztrük, the toilet is humanized as a voice that demonstrates. By doing this, it not only breaks ground for an artistic intervention at an unusual performance venue, it also addresses concealed issues, and finally let's us hear the toilets honest words.

Rhodia

Late night

- 19:00-23:00 / secret place / non-stop, for 2 persons at a time

Rhodia is not your friend, but Rhodia treats you well. Rhodia takes two people at a time to a different place, away from the action. Maybe you will be chosen, maybe you won't. Whether you trust Rhodia is up to you. Rhodia is a loosely connected group of performers led by dancer Guilhaume Guilherme. Using different elements of an accident, they create an experience which interrupts the course of the evening and everyday-life for a short while. As they would in a dream, the elements appear in a nonlinear way, interchangeable, and ripped out of their context. You are sent off with wonder, humour, some fear maybe, and a piece of debris in the shape of a relict.

With Lisa Vilret (dance), Valérie Reding (performance, make-up, costume), Lara Hausheer (stage design, costume, oeil extérieur), Guillaume Guilherme (concept, performance), Nicolas Dubosson (performance), Patricia Bianchi (performance)

Stella

Black Cheer

- 19:15 / floor: 0, delivery platform / ca. 15 min.
- 20:15 / floor: staircase E1 / ca. 15 min.
- 22:00 / floor: 3 / ca. 15 min.

In a performance reminiscent of tableaux vivants, Zurich-based artist Stella investigates the world of cheerleading. A long time ballet dancer and cheerleader herself, she knows the dark side of this meritocratic existence, and thus chooses the smoking and drinking outsiders of such groups as her subject. The girls go up high and they come down again. "Get back up!", they tell you. "Be unconventional", they tell you. "But how can you", Stella asks, "without a body and without a mind?" Collapse. The Jenga tower topples.

With: Shamiran Stefanos, Rakhel Stefanos, Noemi Ceresola, Ivana Kojic

Paula Almiron

I would not touch the sky with two hands

- 19:30 / floor: -1 / 180 min.

The basement is inhabited by Paula Almiron and her plants. Collaborating with two performers, the Brussels-based Argentinian arranges a choreographed botanical concert. Employing a device that turns the plant's vibrations into sounds, a quiet, carefully incorporated choreography of seeming randomness manifests. Over the course of three hours, performers, plants, and audience, as well as any living and non-living matter coexists in an intermediate space. Being a part of this symbiosis can teach us a lot about the universe of plants. We may take root in the performance's space, or we may leave and return later.

With Eliane Bertschi, Fabrizia Flühler, and Paula Almiron

Juliette Uzor and Elie Autin

How can I call what is between us

- 19:45 / floor: 1 / 15 min.
- 22:00 / floor: 0, delivery platform / 15 min.

This performance is a single, uninterrupted stream. Dancers Juliette Uzor and Elie Autin are moving in a continuous, elastic interplay. Meanwhile, seemingly detached from the dance, Maurice Ravel's famous "Bolero" is playing. The audience is challenged to follow the performance's minor, subtle changes. Is the audience perhaps influencing the dancers flow of movement? While the music builds towards a crescendo, becoming louder and more intense, the performance could flow on forever.

With Juliette Uzor and Elie Autin

Zuzanna Bartoszek

Colourful Poems and Guided Meditation

- 22:30 / floor: -1, in front of the freight elevator / ca. 20 min.

Polish artist and model Zuzanna Bartoszek has revised and expanded her Guided Mediation performance for this evening. In a setting which purports a sense of comfort in a cold, inhospitable environment, Bartoszek reads her poems. They speak of solitude, death, and the here and now. Her texts demand focus, so there is no light, only minimal gestures, her voice. And a ten meter long chasm between reader and listeners. This is what it is about: The relation between audience and performer, and the solitude on both side; the way one perceives the poems and the emotions they stir.

With Zuzanna Bartoszek

Johanna Kotlaris

The Waves

- 20:00 / floor: schwarzescafé / 20 min.

The ability to break a glass using only your voice was long considered a myth. It has, however, been proven possible, if one hits the exact "clink" sound of clinking glasses. This experiment is at the foundation of Johanna Kolaris' performance. The artist, who lives in Rotterdam and Zurich, has a choir of five singers hidden among the audience. They appear spread across the room, singing in canon and recreating the sound of waves. Water and sound waves blend into a chant, hypnotic as the powerful Sirens'—until the glasses break.

With Selina Batliner, Judith Dürr, Valentina Russo, Sophia Seemann

Ana Mendes

Self-portrait

- 21:30 / floor: schwarzescafé / 20 min.

Over the years artist Ana Mendes, who lives in London and Stockholm, has collected her personal data. Among these are records of medical examinations, x-rays, and vaccines. Her performance could be described as an interrogation, or even as a manifesto against all questionnaires one has to fill out over the course of one's life. But it doesn't have to be described this way. For Ana Mendes, her work is simply the eponymous self-portrait. An automated one, perhaps.

With Ana Mendes