

THE TIME IT TAKES

Dear audience,

welcome!

THE TIME IT TAKES is a performance-installation between 6pm - 10pm, inviting you to a mutual drifting between various spaces, to leave, re-enter and stay as long as you wish.

You find the spaces downstairs, following the b/w-markers on the floor.

You can leave your bags or clothes at the upstairs wardrobe, it is being looked after.

We kindly ask you to mute your mobile phones.

Enjoy taking your time!

Liebes Publikum,

willkommen!

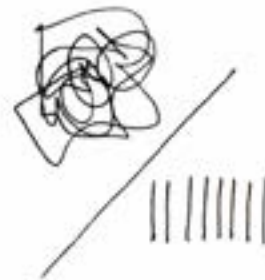
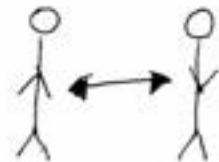
THE TIME IT TAKES ist eine Performance-Installation von 18.00 - 22.00 Uhr, mit der Einladung, zwischen verschiedenen Räumen zu driften, zu verweilen und zu gehen wie jede*r möchte.

Die Räume befinden sich im Untergeschoss der ARGE, bitte der s/w Markierung am Boden folgen.

Für Gepäck und Kleidung gibt es oberhalb der Treppen eine Garderobe, die wir betreuen.

Bitte die Handys auf lautlos schalten.

Wir wünschen euch eine gute Zeit!



The time it takes to make time for myself...the time it takes to allow myself to take time – fokussiert auf die vierstündige Performance sind diese Gedanken der treibende Motor hinter der frei improvisierten Kette an Assoziationen, der ich in dieser Zeit stimmlich nachgehe. *The time it takes to take a step back...the time it takes to take in the bigger picture* – im Nachhinein betrachtet ist das Konzept – sich Zeit zu nehmen, eine bewusste Langsamkeit zu zelebrieren, Ideen über einen langen Prozess hinweg sich entwickeln zu lassen, ihnen ganz konkret „Raum zu geben“ und sie „atmen“ zu lassen – für mich der Grundgedanke hinter unserer Arbeit an „the time it takes“ und der fast ein dreiviertel Jahr dauernden Beschäftigung mit dem Thema Zeit und Zeitlichkeit(en). Die Essenz dieser Auseinandersetzung bündelt sich für mich in den vier Stunden Improvisation über den Satz „the time it takes“ – darin, zu spüren, dass es ok ist, mir Zeit zu nehmen, die Gedanken kommen und gehen zu lassen, Pausen und Ratlosigkeit auszuhalten, dem Prozess zu vertrauen und am Ende doch immer die Sicherheit zu haben, dass ich eine neue Idee – gewissermaßen eine „Lösung“ – finden werde.

Dieser Grundgedanke fühlt sich umso bestärkender an, da wir in Zeiten leben, in denen Ereignisse mit einer so rasanten Schnelligkeit passieren, in der kapitalistische Prozesse den Wettlauf nach „höher, weiter, schneller“ in immer extremere Ausmaße treiben und wir gleichzeitig – aufgrund dieser allgemeinen Schnelllebigkeit – sofort eine Meinung zu jedem Thema parat haben müssen, uns sofort positionieren müssen und dazu auch noch „richtig“.

Ob Pandemie, Krise, Krieg oder andere schwerwiegende Einschnitte, die in den letzten Jahren und auch in der Gegenwart unser Weltbild erschüttert haben, die Ereignisse sind oft extrem komplex und in sich verstrickt und ich habe mich mehrmals an dem Moment wiedergefunden, einfach nicht zu wissen, was nun das „Richtige“ ist, ratlos zu sein angesichts der Komplexität der Ereignisse und der Unübersichtlichkeit und sicherlich auch meinem Unvermögen, alle Konsequenzen bis zum Ende durchdenken zu können. Dabei geht es mir jedoch nicht darum, vor der erdrückenden Masse der Ereignisse einzuknicken, sich mental aus dem Gefüge herauszunehmen und eine unpolitische Haltung einzunehmen, ganz im Gegenteil: Ich *suche* nach meiner Haltung, ich *suche* nach einer Position, aber sie soll fundiert sein, sie soll auf der Abwägung verschiedenster Faktoren gebildet sein und nicht aus dem (unüberleg-

ten) Moment heraus. Sich eine Meinung zu bilden, eine Haltung zu suchen braucht Zeit; ICH brauche Zeit, um die Dinge zu durchdenken und zu überblicken. „The time it takes“ setzt für mich an genau diesem Punkt an: An der Ratlosigkeit, an dem Moment, sich Zeit zu nehmen, sich einzugestehen, nicht sofort die perfekte Lösung oder Antwort parat zu haben, zu fühlen, dass es ok ist, erst mal zu sagen: Ich verstehe es nicht.

Wie im Arbeitsprozess zu merken war, folgt die Assoziationskette zu „The time it takes“ Wellenbewegungen, bei denen sich ein extremes Vergrößern winziger Details, triviale Alltagsmomente und ein Herauszoomen auf die größeren, komplexeren Zusammenhänge gleichwertig abwechseln. Den Gedanken, die kommen, ohne Präferenz ihren (durchaus ja auch physischen) Raum zu geben und in dieser Gleichwertigkeit plötzlich zu verstehen, dass wir über die Dinge, die so groß sind, dass sie fast unbegreiflich erscheinen, sprechen können, uns langsam herantasten können an eine Haltung dazu, indem wir uns damit beschäftigen. Angesichts der vielen Herausforderungen, mit denen die Menschheit und ganz konkret unsere Gesellschaft aktuell konfrontiert ist, finde ich den Gedanken des „Unbegreiflichen“ paradoxerweise einen sehr beruhigenden: Zu wissen, dass wir nur einen Bruchteil

des gesamten Bildes und aller Zusammenhänge durchblicken können, die Gewissheit zu haben, dass wir lediglich ein Teil des Gesamtgefüges sind – ein gleichwertiges zwar, aber nicht das Zentrum – und dass es immer irgendwie weiter gehen wird – selbst wenn wir am Ende nicht mehr mit dabei sein sollten.

Yvonne Schäfer

THE TIME IT TAKES TO FIND YOUR WALLET
THE TIME IT TAKES TO LEARN
THE TIME IT TAKES TO COMPOSE MUSIC
THE TIME IT TAKES TO EARN MONEY
THE TIME IT TAKES TO WENT SOMETHING BUT LIKE MONEY
THE TIME IT TAKES TO WRITE AN EMAIL
THE TIME IT TAKES TO TRANSFER MONEY
THE TIME IT TAKES TO EAT
THE TIME IT TAKES FOR A TREE TO DECOMPOSE
THE TIME IT TAKES TO LEARN HOW TO CRUISE
THE TIME IT TAKES A BIRD TO LEARN ITS NEST
THE TIME IT TAKES TO EARN A PROMOTION
THE TIME IT TAKES GLASS TO CHANGE ITS SHAPE
THE TIME IT TAKES TO FALL ASLEEP
THE TIME IT TAKES TO ADAPT
THE TIME IT TAKES TO CHANGE ONE'S OPINION
THE TIME IT TAKES TO GRIPE
THE TIME IT TAKES TO EXPRESS YOUR DISCOMFORT
THE TIME IT TAKES TO ORGANIZE A CONCERT
THE TIME IT TAKES TO BE HONEST ABOUT YOUR FEELINGS
THE TIME IT TAKES TO BUILD A VIOLIN
THE TIME IT TAKES TO GROW
THE TIME IT TAKES TO FALL ASLEEP
THE TIME IT TAKES FOR A CAT TO FALL ASLEEP
THE TIME IT TAKES FOR A BEAR TO GET FAT
THE TIME IT TAKES TO BE A GROWN UP
THE TIME IT TAKES TO BE A BROTHER
THE TIME IT TAKES TO BE
THE TIME IT TAKES TO GO TO FAC
THE TIME IT TAKES TO FIND A TRIGGER
THE TIME IT TAKES FOR A SECOND TO PASS
THE TIME IT TAKES A JOKE TO ARRIVE
THE TIME IT TAKES TO HAND INK TO KINDS OF APPLES
THE TIME IT TAKES TO FIND ONE'S PURPOSE
THE TIME IT TAKES FOR A BIRD TO LEARN HOW TO FLY
THE TIME IT TAKES TO BE YOUR SELF
THE TIME IT TAKES TO TRANSFORM FROM ONE THING TO ANOTHER THING
THE TIME IT TAKES TO COME A GATHER
THE TIME IT TAKES TO JOIN OF A BUILDING
THE TIME IT TAKES TO WRITE A STORY
THE TIME IT TAKES TO HEAL A WOUND
THE TIME IT TAKES TO REDEFINE PERFECTION, POWER, RESPONSIBILITY
THE TIME IT TAKES TO TAKE YOUR CHOICE



Julia Schwarzbach im Gespräch mit Anna Leon

AL: *I would like to situate these questions in relation to your previous works, as there are many things that, even if transformed and at times unrecognizable, travel from one process to the next. One of these is your work with non-human materials: from plastic to cardboard, from dance carpet to stones and sticks. What is the role of materials in this work, and how do you, as choreographer who is this time not performing, relate to them?*

JS: This project started with a slightly different „material“ - on nov 24th, 2021 I sent you my first list of „the time it takes to..“, calling it a shared poem. You replied with your list and the text material took its way from there. When Yvonne, Jakob and I started working together in august 2022 we continued writing these lists and read them to each other. We invited more people to join in and Yvonne took over keeping track of the growing collection. I know of Jakob´s affection towards wood and his skills in mastering this material. So the idea of working with wood was there early on, but, as in most of my works, „it“ wanted to be found rather than purchased. We strolled down to the rived bed and found this trunk, which became the first „other body“ to work with, alongside

some sticks and a bunch of ropes which Jakob brought along. There is a growing body of performance works which deal with agencies of matter and the inter-relation of human and non-human materials. Alongside the discourses and their political and philosophical dimensions that feed and backdrop these works, I have an ongoing choreographic interest in the physical feedback which we receive (or not) when getting in touch with matter. Some years ago I thought „what would it be to move under a dance carpet, rather than on top of it“. As dancers we are in touch with this kind of matter a lot (and it´s a whole lot of plastic) but it becomes a very different thing to really touch and test it.. it´s weight, density, smell, ability to fold and unfold, its own time when moving and being moved. Sometimes these material encounters just become some kind of fooling around with „things“, but then something magical can happen too, and it´s usually the moments when we start to listen and respond to „it“. (I guess it´s for a good reason that we speak of the plasticity of the brain!). In this work I experience great pleasure and wonder, both in how Jakob builds up a relationship with this trunk and the other little bits and pieces, and how Yvonne handles the volume of text over the course of four hours. Same for Ben and the sound he creates live.

AL: *Another aspect that forms a red thread through your work is an intensive engagement with time. Your works are often timewise sparse - as if time were a room and you insist on not filling it up with clutter. But it is only in this work that you enter the durational dimension. How did this development unfold from previous experiences with dramaturgies of slowness and sparseness?*

JS: Time feels like a funny thing to me, a bit like gravity. A force we all live in/with and which we have mastered so well, both as concept and in the ways of capturing and organizing it.

My daughter is at an age now where grasping and understanding time is a huge interest, but she's still in a kind of timeless zone, or a blur of past, present and future - and I hope she will keep herself (and me) in this float for a little longer. Her birth was followed by the pandemic and both events have reinforced my perception of time. It wasn't a coincidence this work took off in 2021. I have a curiosity and deep respect for things that last longer than we might want or wish for. But „in the end“ it feels more about the experiences we share that make time feel longer or shorter, not necessarily its measured duration. I love theatres as places of experiencing something together... and I love to know I

can come back to something, or something comes back to us.

AL: *Throughout many of your works, I have thought that rather than placing somatic or kinetic material in space, you create spaces through actions and presences: time-inscribed, moving installations. How does this relate to the way in which your work addresses spectators? Is ‚spectators‘ even the right word here?*

JS: Frontal viewing situations are tricky to me, but it depends on the work. In most of what I do I like to think of some kind of intimacy and proximity with the people who join (audience, guests, spectators..), which doesn't mean one has to do something. I've been to a number of performances which invited me to be around and look for my own places to sit or stand or linger, which I personally quite enjoy. I hope this performance really works as an invitation to also „look inside“ oneself.

AL: *I hate to come back to this, but we live in a ‚post-pandemic‘ moment still, marked by artificial(ised) isolation; and we live in increasingly commodified spaces where being-the-*

re and being-together in aimless, non-efficient ways, is less and less possible. The spaces we see and are in through this work are heterotopic, outside functional, everyday frameworks; but they also, over time, become lived-in places. What real spaces/places and non-spaces do you associate with the spatiality of the ,The time it takes'?

JS: Similiar to my affection with lost and discarded objects/materials, I share an interest in these non-places that we create for each other and that are right amongst us, often overlooked or disappreciated.

I read „Concrete Island“ by J.G.Ballard many years ago and especially the spatial setting of this piece of transgressive fiction left a huge impact on me. It tells the story of a young successful man who drives home from work and breaks through the highway railing. He finds himself injured down on a traffic island but rather than being rescued, no-one comes for help. As time goes by he finds his ways of surviving and eventually realizes he is not alone. When the moment comes in which he could escape this island, he chooses not to, or not yet.

Maybe I can put it this way - the less there is around us, the more we might be invited to activate our creative senses and strategies to stay sane. And I don't find it weird talking to a

plant.

AL: *In this piece, there is almost constant spoken text. The way in which it is generated is characteristic of your practice: a simple instruction that can allow endlessly varying material to emerge, and that also allows the material to relate to the here and now of the performing moment. How was this text created, and how is it recreated each time it is performed? What other textual references linger in the background of ,The time it takes'?*

JS: The text is a compilation of lists that many people have written over the time of nearly two years. There were different ideas that we tried as in how it might appear in the performance and who is going to speak it (as a dialogue, as a recording, as a morphing voice..). Yvonne collected the texts and at some point she joined the voice improvisations. I was struck by her calm presence and endurance, so I asked her if she could imagine to perform the text live. Since then we have had conversations on topics that occur and it's part of the dramaturgy that things repeat, but never in exactly the same way. She has created her own system of memorizing and it feels crucial to the performance that she has a good

textual ground to stand on, but to still keep the speaking and content alive and open to her inner sensations and to the liveness of the evening (when YOU are here!).

I brought in some other texts, like „Concrete Island“ (J.G. Ballard), online lectures by Karen Barad, or stories that I came across, but they stayed backdrop references, rather than becoming concrete sources for text.

AL: *You create a lot based on the spaces and people you work in and with. Could you say some words about the team of people who have co-made this piece with you, and how you worked with them?*

JS: I often work with people I know well. Jakob and I have been flatmates for a good while, he has seen some of my previous works and I saw him perform a few times. I know he likes to spend time on his own in the woods, sometimes for days, which fascinates me. In our everydayness of living together I noticed his fine senses and awareness for subtle things which I find very valuable in this performance - which deals so much with (a seemingly) nothingness. It's the first time working with him, as with Yvonne and Ben, who joined in later and who I've known for a while but never collabora-

ted with. Especially in this performance there is this idea that they create their individual space and time together, as a way of „organ - isation“ from their insides. Jakob has heard Yvonne speak but can't hear her (and Ben's sound) during these four hours. Ben has followed Jakob's actions and can see some of it, but nothing is fully scripted so it allows freedom in time, action, and speaking.

My rehearsals emphasize on the process rather than a product and I like to say that in the beginning as the rehearsals might be more of a meandering together than working with straight lines. You - Anna - and I have worked together for nearly six years now and I couldn't be more grateful for your red threads!

I spoke of „Concrete Island“ before and these downstairs spaces of ARGE happened to be strangely perfect for an inspiration and reference that this book is (though the performance is not an adaptation).

Konzept/Choreografie Julia Schwarzbach
Performance Jakob Jautz
Text/Stimme/Raum/Props Yvonne Schäfer
Sounddesign Benjamin Lageder
Dramaturgische Beratung Anna Leon, Claudia Heu
Assistenz Simon Huber
Sprecherische Beratung Claudia Sendlinger
Grafik Jannik Görger, Simon Huber
Videodokumentation Ilja Bayerl

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