



LIVE ART FESTIVAL #9

Mohammad Abbasi, Teheran

NAHOFT

Fr-07.06. / 19:00 und Sa-08.06. / 21:00

Dauer: ca. 45 Minuten, p1

Publikumsgespräch am Freitag, im Anschluss an die Vorstellung

In englischer Sprache

Unser Tipp:

Live Art Festival #9 vom 05. bis 15. Juni

Hanane Hajj Ali: JOGGING // Do-13.06. bis Sa-15.06.

Tanz ist im Iran aufgrund seines sittenwidrigen Potentials verboten und aufs härteste bestraft. Mohammad Abbasi, Tänzer, Choreograf, Schauspieler, Tanzfilm-Regisseur, Netzwerker und Leiter eines Untergrundfestivals, kämpft mit allen Mitteln des künstlerischen Aktivismus gegen die repressiven Politiken seines Heimatlands an und hat es nicht nur geschafft, die Szene dort am Leben zu halten, sondern auch künstlerisch zwischen den Kontinenten zu vermitteln. Er weiß genau, wie er etwas in seiner Heimat zum Ausdruck bringt, damit es durch das harte Raster der Zensoren geht. Und so lässt sich sein neuestes Stück NAHOFT, das er im Rahmen des internationalen Theaterfestivals in Teheran zum ersten Mal zeigte, als so etwas wie eine andeutungsreiche kritische Reflektion über Herrscher und Beherrschtem lesen. Ein Mann und ein Huhn stehen auf der Bühne. Sie tun Dinge, reden, ihre Bewegungen laufen nebeneinander her. Allein ihre Körper im Bühnenraum wahrzunehmen öffnet große Assoziationsräume rund um Hierarchien und Verletzlichkeit und stellt vielfältige Visionen von einem gesellschaftlichen Miteinander dar. In dieser Beziehung zwischen dem iranischen Choreografen und dem Hamburger Huhn ist unklar, wer hier objektiviert und dehumanisiert wird.

/ Mohammad Abbasi, dancer, choreographer, actor, dance filmmaker, networker, and organiser of an underground dance festival, fights with all the tools of artistic activism against Iran's repressive policies. He has not only succeeded in maintaining a vibrant arts scene in his homeland, but also in mediating artistically between continents. Abbasi knows exactly how to express himself to pass through the cracks in Iran's strict censorship system. No surprise, therefore, that his latest piece, NAHOFT, which had its premiere at Tehran's international theatre festival, can be read as a highly suggestive critical reflection on rulers and ruled.

AUSZUG AUS EINEM INTERVIEW MIT LENJA BUSCH (KAMPNAGEL DRAMATURGIE), JUNI 2019

Lenja Busch (LB): First of all, how is your duet Partner doing? Are you happy with the provided hamburger artist?

Mohammad Abbasi (MA): The chicken is great actually (laughs)! [...] The chickens are quite different [from country to country]. The Iranian one I worked with for example was quite lazy, she didn't move easily on stage, but with this [Hamburger chicken] I think I will have some [hard times]. Because she is super swift, and sometimes I need to touch her but I don't know if she'll make me run on stage (laughs).

LB: You are working with a chicken on stage. How does the presence of a vulnerable creature (without a voice) influence your own movement and behaviour?

MA: It's a very good question actually. It's related to a more general question why I chose a chicken. The chicken is for me a poor creature. That's why maybe I chose to work with chicken because you can easily project everything on her in the theatre space. And she kinda accepts it. [...] I made a list of every possible interpretation that I could imagine that the audience could have, the concepts that are easily projected on that poor animal! [...] It's also a very vulnerable creature, that makes me take more care while doing the show. [...]

LB: In your piece Nahoft you are playing with people's expectations and fears – throughout the whole evening they fear for your animal duet partner to be hurt or killed – Does this intensity and tension refer to the topic you are dealing with – existing and working under a regime that censors and oppresses.

MA: Actually it is related to every political or social context on this planet! Like when YOU are talking about MY country, I would also talk about OTHER countries. For example when it's about human rights, [...] if you would have any association between what is going on on stage in my piece and what's going on in my context, in Iran, I would easily relate it to what's going on here, or [what's going on] between us [Iran] and the United States. [...] You, as the spectators, are witnessing something very horrible as I am about to kill a creature and you're there and it's up to you to leave the room in order not to see what's happening – or to react and do something for this creature! It's up to you! It also has some kind of relation with [other subjects like] human execution – when you're there to witness what is happening [...] and you let it happen, or the president of the United States walks away from the nuclear deal – and the European people witness this without doing anything... I don't mean that this piece is a political piece but if you like to have any kind of associations, it is up to you. You can [watch] it in a [...] bigger perspective.

Das ganze Interview gibt es im Kampnagel Kosmos / FreakISM zum Anzuschauen und nachhören!

BIOGRAFIE

Mohamad Abbasi ist ein Schauspieler, Choreograph, Filmemacher und Festivalleiter aus dem Iran. Er studierte Theater an der Universität Teheran und wirkte in mehreren Produktionen der Mehr Theater Group mit. Sein erstes Tanzstück „Recall your Birthday“ feierte 2003 Premiere. 2008 verließ er den Iran, um am Centre National de Danse Contemporaine in Angers zu studieren.

2010 gründete er mit dem Invisible Centre of Contemporary Dance in Teheran die erste Plattform für zeitgenössischen Tanz im Iran, einem Land, das den Tanz bis heute nicht offiziell als Kunstform anerkennt. Im Jahr 2011 rief er das Tanzfestival UNTIMELY ins Leben. In den bisher sieben Festivaleditionen präsentierte er Arbeiten von mehreren Dutzend jungen iranischen Tanzschaffenden und zeigte Tanzproduktionen aus Brüssel, Berlin, Amsterdam und Zürich. Fünf der im Rahmen des Festivals UNTIMELY gezeigten iranischen Arbeiten waren 2017 bei den Tanztage Berlin zu sehen.

/ Mohammad Abbasi studied theatre in Tehran university. He acted in several productions of Mehr theater group. In 2003 he created his first dance piece "Recall your birthday". In 2008 He left Iran to study in Centre National de Danse Contemporaine in Angers. In 2010, he founded in Tehran the Invisible Centre of Contemporary Dance, a platform for contemporary dance in Iran, where dance is still not accepted as an official art form. In 2011, he initiated the UNTIMELY dance festival. In the 7 editions so far, he has presented works by dozens of young Iranian dancers and productions from Brussels, Berlin, Amsterdam and Zurich as well. Five of those Iranian works were presented at the 2017 Tanztage Berlin. He has been as an artist in residence in: Pact Zollverien (Essen/2010), 104 (Paris/2010), STUK (Leuven/2013), DOTE (Amsterdam/2013), Raketenstation Hombroich (Dusseldorf/2017), as programmer in: Pasinger Fabrik (Munich/2014), Swiss dance days (Geneva/2017) as jury: in Theater Spektakel (Zurich/2017).

CREDITS

CHOREOGRAFIE UND TANZ Mohammad Abbasi

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PRODUKTION Invisible Center of Contemporary Dance

Das LIVE ART #9 FESTIVAL ist gefördert von:



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Mo-Sa 16-19 Uhr und 1h vor Vorstellungsbeginn // Tel.: 040 27094949 Mo-Sa 10-19 Uhr