
No Spectacle(1)

(1) Title: allusion to the “No Manifesto” (1965) by the choreographer Yvonne Rainer

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art installation_peformance_durational performance

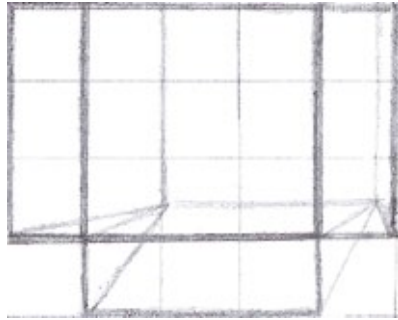
Iris Julian (Gütler) works as a theoretician and an artist at the interface of cultural studies, performance arts, and choreography (both in practice and theory). In 2019 she became an associate scientific member of the research group Mediale Teilhabe with its headquarters at the University of Konstanz, in cooperation with the Leuphana Universität Lüneburg, Zurich University of the Arts (ZDHDK), and University of Hamburg. For her PhD, supervised by Prof. Dr. Sabeth Buchmann and Prof. Dr. Ruth Sonderegger and to be published in May 2022, she received grants from the Academy of Fine Arts Vienna (2021) and the MA7 – Kulturabteilung der Stadt Wien, Referat Wissenschafts- und Forschungsförderung (in 2019 and 2020).

She has worked as an assistant to the artistic direction and dramaturge of the Tanzquartier Wien. As an artist she received grants from the ImPulsTanz. Vienna International Dance Festival and the Federal Ministry of the Republic of Austria: Arts and Culture. Her performative works have been shown, e. g. at MUMOK: Museum of Modern Art Vienna (2010) and the Austrian Cultural Forum London (2017). She has developed performances for the KUBUS VALIE EXPORT and the BarRectum designed by the Atelier Van Lieshout, during recent years she has collaborated with the visual artist Esther Stocker.

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(1) Title: allusion to the “No Manifesto” (1965) by the choreographer Yvonne Rainer

Installation_ Relational Aesthetic_ Performance_



What if social distancing is becoming the “New Normal” of our being-with-one-another? How could we practice art that is not merely readable as an admission to changed living conditions caused by the pandemic? How can artists still create actual experimental spaces?

Against the background of these questions I developed a project combining performance, installation art and proto-techniques as practiced nowadays in the northern hemisphere dance scene. The scores of this work may be experienced both in form of an online-performance and as a durational performance based on real encounters which implies me being present as an artist.

Separated from the viewer by a wall, I verbally guide both imaginary scenarios and exercises that create physical experimental spaces.

- * One by one the spectators enter a wooden folding-screen (3m x 3 m), that I have designed, and are invited to take a seat on a mattress.

- * They then hear my descriptions consisting of both actions and imaginary spaces. Fifteen minutes per person is planned for this.

- * Following my speaking part, they are invited to share their experiences by drawing them on a 30cm x 30 cm blank sheet of paper.

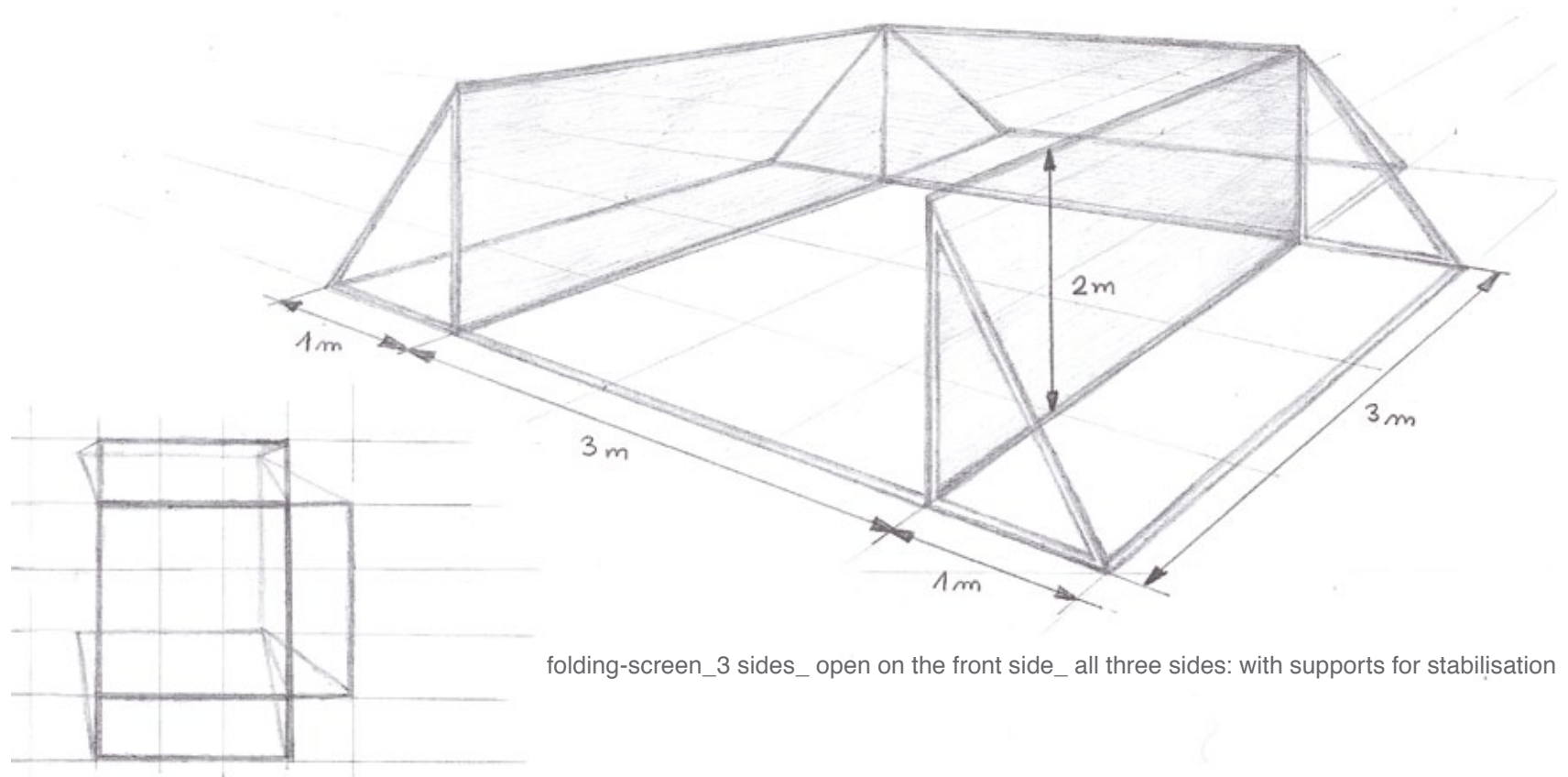
One of the methods, that will be applied, is inspired by techniques as developed by “Continuum Movement”. I elaborated them at the USI University Sports Institute (Vienna), where I also taught them.

Next page: sketch installation

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folding-screen_3 sides_ open on the front side_ all three sides: with supports for stabilisation

view from below:

wooden folding-screen inside = 9 m²; sides = each 6 m²

Portfolio

selection of 3 works

performance_art installations_art videos

why do we enter rooms?

performance for an art installation by esther stocker

installation OK Centrum Linz: **Esther Stocker (ITA/A)**; concept for the video, editing, and performing: **Iris Julian (A)**

camera: **Las Gafas Films (A)**

video: 6 min 50 sec, original: HD 1920 x 1080, format: mov, 2018



video: [vimeo.com/iris julian](https://vimeo.com/irisjulian)

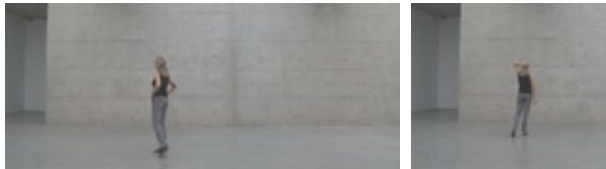
the in/visible performance

reenactment exhibition hall of the former GENERALI FOUNDATION

contribution: **martina ruhsam (A/D)** / concept for the video, editing, and performing the reenactment: **iris julian (A)**

camera: **reza tavakoli (IR/A)**

7 min 11 sec, original: HD 1920 x 1080, format: mov, 2014



Movements in public space: How fine and inconspicuous do they have to be in order not to be seen as something that is usually covered by the term "performance"?

Where is the borderline separating movements of the everyday from movements that are ascribed to an aesthetic sphere?

These considerations were the starting point of this research project, which was conceived as a collaboration and documented on video; that was in 2009, and since then 12 choreographers have been invited to investigate their movement sequences in public space.

The location chosen was a tram stop in front of the Vienna State Opera. Subsequently the videos were reenacted in order to be combined to form a live performance. By doing so, the ephemeral quality of the movement patterns shed light on the "frames", such as institutions, that art needs to be perceived as such.

One of the first places for the reenactment was the hall of the former GENERALI FOUNDATION. With its special V-shaped structure it provided an outstanding architectural setting.

It inspired to reenactment the contribution by the choreographer and theoretician Martina Ruhsam⁽¹⁾ along the middle wall. Therefore, the length of the wall was divided in three parts and the contribution was reenacted three times. By varying the position of the reenactment the central perspective of the video was transformed into a multiple perspective.

(1) see: Martina Ruhsam: „Kollaborative Praxis: Choreographie. Die Inszenierung der Zusammenarbeit und ihre Aufführung“, Wien, Berlin: Turia + Kant, 2011.

the in/visible performance

reenactment exhibition hall of the former GENERALI FOUNDATION

contribution: **martina ruhsam (A/D)** / concept of the video, editing, and performing the reenactment: **iris julian (A)**

camera: **reza tavakoli (IR/A)**

7 min 11 sec, original: HD 1920 x 1080, format: mov, 2014



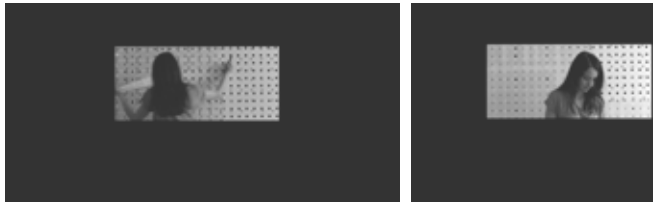
video: [vimeo.com/iris julian](https://vimeo.com/iris-julian)

esther stocker

video portrait

concept of the video and edit: **iris julian (A)**, featuring: **esther stocker (A)**

camera: **klemens koscher (A)**



An outside structure, namely a detail of an acrylic painting by Esther Stocker ("Untitled" 2007), was transferred onto an uncut film sequence showing Esther painting in her atelier.

The film cut is thus based on time units, individual frames, counted in correspondence with „Untitled 2007“ (e. g. 10 frames per second stand for 10 mm). Resulting from this, the cut seems to put a certain force into the original material.

Here various art-film makers such as Peter Tscherkassky, who is well known to insiders, but also famous directors, like David Lynch, inspired the approach to the film material: in their works, the actors and filmic space appear to be menaced by something in an undefined way, namely the person directing and the natural decay of film.

In contrast to this, a scenario of danger is not to be developed but explored of what else a “portrait” might be the medium of video: in the process Esther is “short circuited” by her own artwork.

A side-effect to my intentional level provided the noise caused by the original removal of the adhesive tape: in the production of the picture, sound sequences were created that can be understood

as “Musique Concrete”.

My occupational area, namely conceptual choreography, is tangled here inasmuch as each of Esther’s movements needed to produce the painting is treated as something precious: and this is achieved above all by giving them time and therefore visibility.

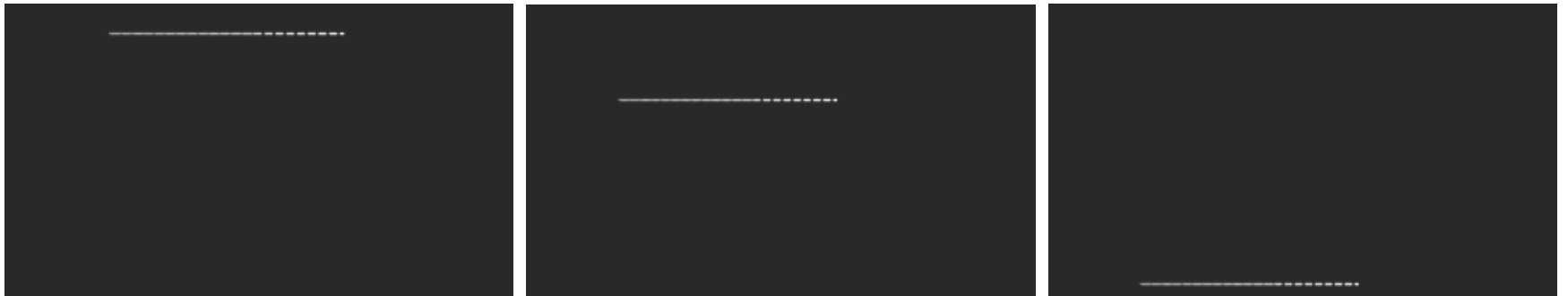
esther stocker

video portrait

concept of the video and video editing: **iris julian (A)**, featuring: **esther stocker (A)**

camera: **klemens koscher (A)**

4 min 15 sec, original: HD 1920 x 1080, format: mov, 2015



video: [vimeo.com/iris julian](https://vimeo.com/iris-julian)