

Claudia Heu  
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## Bio

Claudia Heu is a Vienna based artist, performer, and teacher who works in Europe, Mongolia, the United States, and South America. Her artistic work hovers on the border between reality and fiction and includes site-specific performances, installations, and social interventions. Depending on the particular project and its particular communities, spheres, and places, she formulates each artistic collaboration anew. A concern is to facilitate encounters by creating dialogue spaces in which diverse experiences between people at different levels can be made accessible. Her performances take place in the space of real-life and include filmmakers, activists, hairdressers, architects, nuns, bus drivers, urban planners, visual artists, and night security guards.

In Austria, she has shown her work at Sommerszene Salzburg, Impulstanzfestival Wien, Wiener Festwochen, Tanzquartier Wien, Brut Wien, and WUK. International programming and co-production include Kaaistudios Brussels, Tanzfabrik Berlin, The Advanced Performing Arts Festival, Tanztage Wien-Bucharest, Buda Arts Center Belgium, Austrian Culture Forum NYC, PSI 22 NYC, and Moving Pattern Festival NYC.

## Education and Training

2023	Isogai Training
2019	Conflict Resolution and Choreography   Dana Caspersen
2019-2009	Cranio Sacral Practitioner   Dr. Olaf Korpion
2018-2016	Talmi-Methode® Practitioner   Prof. Martin Gruber
2016	Master teacher Aikido 5th Dan, Yondan black belt
2015-1994	Aikido - 3rd Dan   Sensei Watanabe, Sensei Yamada and Martin Gruber New York, Austria and Germany
2015	Action and Poetry - Activism and Art   with John Jordan and Isa Fremaux
2012	Conflict Resolution Training   with Activists and Artists, Georgia
2003-2000	Viewpoint & Suzuki   Performance Training   SITI Company New York, N.Y., US
1999-1998	Experimental Theater Wing, New York University - assistant to dir. Steven Wangh, N.Y., US
1993-1990	School of Dance, Theater and Design, Konstanz, DE

## Recent Projects

2019	<b>A body-intelligent community, for that we lie down.</b> T.M. Draeger and Heu's joint research follows their interest in transferring forms of touch and body encounter knowledge from an intimate place of treatment to a common, public space as a performative act, ritual, or simply as a sequence of touch. In collaboration with Im_Flieger, Vienna, AT and KoresponDance Festival in Žďár nad Sázavou, CZ.
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- 2019-16 **Roaming - a silent walk.**  
Roaming is an interruption, pausing, and practice as performance.  
The project created by A.Brom and C.Heu is part of Metabolism: Ecologies of Collaboration, a transmedia research project at Im\_Flieger, Vienna, AT. Ongoing Practice as Performance. As well invited by Kunsthalle Vienna, tanz\_buero Salzburg, Kulturhofkeller Villach, Soho Ottakring, Vienna.
- 2018 **Alga Bolokh III - On Disappearance**  
deals with the first theater in an open artist society (1820) in the Gobi Desert. This most recent section of the project, realized in collaboration with nuns, writers, theater scientists, and the Danjanravaa Academy. Research presentation at the International Conference - Cultural Heritage of Mongolia - Mongolian State University of Art and Culture, Ulaanbaatar, MN; international Conference, Mongolian Buddhism: Tradition and Innovation, Eötvös Loránd University, Budapest, EDUCULT, Think and Act in Culture and Education, Vienna, Im\_flieger, Experimental Ground for Dance, Performance and Transmedia Art, nadaLocal, Vienna; International Conference "International Vienna Mongolian Studies", Weltenmuseum, Vienna.
- 5 - The Art of the Neighborhood**  
a city project, in cooperation with Volkstheater Vienna and students of MUK Music and Arts University of the City of Vienna, AT
- 2018 **Inner/Outer Refugee**  
Interviews on self - organization & belonging with activists, NGOs, and people, who are working and living in tent cities on the Westcoast of the United States of America.
- 2016-14 **Alga Bolokh I/II - On Disappearance**  
a series of research projects with Mongolian and European artists and scientists in Ulaanbaatar, Berlin and Vienna - Crossing Europe Festival 2014, Ulaanbaatar, MN and 2016 at Radialsystem Berlin, DE.
- 2016 **Waiting**  
Talks with artists, peace workers, journalists, UN commissioners, children and women in refugee camps in the West Bank, Palestine.

#### Conferences and Think Tanks

- 2020 **Dispersed and Connected | Mobilities, Materialities and Belongings in Mongolia and Beyond | International Mongolian Studies Symposium Vienna; Vienna AT**
- 2019 **3<sup>rd</sup> International Conference on Mongolian Buddhism | Research Centre for Mongolian Studies | Eötvös Loránd University, Budapest, HU**  
**Haltung vermitteln | Unkonferenz zur Kulturvermittlung, Salzburg, AT**
- 2018 **Cultural Heritage of Mongolia | International Conference Mongolian State University of Art and Culture, Ulaanbaatar, MN**  
**Kontakt | Lab on practicing cultural transfer in the performing arts, Tanz\_Büro Salzburg, AT**
- 2016 **Salon of Cultures | Symposium - University of Applied Arts Vienna, AT**
- 2012 **Urban Nomads | Tanzquartier Vienna, UDK Berlin, Humboldt–University Berlin, DE**
- 2010 **Art and Culture | German Foundation Day - Frankfurt am Main, DE**
- 2009 **The Void Symposium | Tanzquartier Vienna, AT**
- 2007 **Performing Rights Vienna | This is Life Art - Tanzquartier Vienna, AT**
- 2006 **Site Specific Theater Symposium | CUNY - New York, N.Y, US**

#### Awards and Prizes

- 2018 **Wien 5 - The Art of the Neighborhood | Vienna, AT**
- 2010 **Outstanding Artist Award | BMUKK Austrian Federal Ministry for Education, Arts and Culture**
- 2009 **Site specific Competition | Summershowers Linz, AT**
- 2009 **Company of the Year 2009 | Ballettanz, DE**
- 2003 **Publikumspreis | Audience Award | Sommerszene Salzburg, AT**
- 2000 **Choreography Competition | Tanzwerksatt Konstanz, DE**

## Publications

2023	<b>Rage&amp;Love. „Inequality as Practice“</b> Hrsg Goethe Institut Belgrad - Darko Dragicevic,
2020	<b>Rausgehen. „Backlash“</b> Hrsg Textem Verlag – Kilian Jörg
2018	<b>“Alga Bolokh I &amp; III – On Disappearance”</b> Tomus XXVIII Fascicul
2016	<b>Love&amp;Rage. "How to collaborate"</b> Hrsg. Passagen Verlag - Bake, Stamer, Weiler.
2014	<b>“Courage”</b> , Hrsg. CABULA6 – Claudia Heu
2010	<b>"Storytelling Macondo"</b> Hrsg. CABULA6 & Arquitectos
2007	<b>Zeit/Sprünge"</b> Hrsg. epodium Verlag, Nicole Haitzinger & Claudia Jeschke
2007	<b>"Cities of dance"</b> , Hrsg. ArtinSite – Lektor Luis Firmo
2006	<b>"Connecting sites and communities"</b> Hrsg. ArtinSite- Lektor Luis Firmo
2003	<b>"Hintergrund"</b> Hrsg. Architekturzentrum Wien

## Interventions

2016	<b>Walking through Simmering, a longing for Dialogue</b>   Talking with people, who vote differently than I, Vienna, AT
2009	<b>Letters for Gardens in Macondo</b>   Macondo refugee settlement in the outskirts of Vienna, AT
2007/08	<b>Macondo - a model for integration</b>   Lectures and Presentations to Politicians, Vienna, AT
1997/98	<b>Ich bin Ich</b>   Performance Refugee house, Feuerwehrwache/Salzburg, AT
1994	<b>Creation of first Translation Program for Refugees</b>   refugee detention centers, Salzburg, AT; in collaboration with Wochenklausur Vienna, AT
1993	<b>Desfavelamento</b>   Performance as part of a protest against Desfavelamento in Favela Monte Azul, São Paulo, BR

## Teaching and Mentoring

Claudia Heu is a master teacher of Aikido, in which she holds a Godan 5<sup>th</sup> Dan Black Belt. She enables students of theater and dance to understand and physically connect to and ground the body in order to use this intuitive sense in performance. She teaches presence and performative practices in public space in institutions such as:

SEAD - Salzburg Experimental Academy of Dance | ImpulsTanz Festival Vienna | Salzburg Performance Dance Days | Max Reinhard Seminar, Vienna | MUK - Music and Art University of the City of Vienna | SUIS - Mongolian State University of Arts and Culture | UNNIAC - Universidad de las Artes, Ciencias, y Comunicaciones, Santiago, Chile | UNM University of New Mexico | Bagamoyo College of Art, Tanzania | Iceland Academy of Arts | Refugee Camp Bethlehem, Palestine, HfMT - University of Music and Dance Cologne, ZYT - Center for Contemporary Dance |

*available upon request: complete CV 1996-present*

## About CABULA6

They love the game

The story of CABULA6 begins in 1999 in a transitional space in New York, a desolate basketball hall in which artists from all over the world regularly met to exchange ideas beyond the official world of theatre. In such a place lies the power, which originally brought together Claudia Heu and Jeremy Xido, eventually becoming their central concern when, in 2003, they founded CABULA6: The power of the periphery.

Since then, CABULA6 has dedicated itself to the unofficial encounters that Professor Alan Liu of the University of California at Santa Barbara describes as "a dense, unpredictable zone of encounter," "more borderland than borderline - in which (mis)understanding [...] is negotiated along rotating, fragmentary and contradictory vectors. In other words, a zone between reality and fiction, between objective and subjective realities, which CABULA6 tries to inhabit and illuminate as experimental space.

*Spur* - the piece with which the collective began its work in 2003 - was an invitation from Tanzquartier Wien to explore monuments in Vienna. CABULA6 was interested in the monument as a physical object in public space, in which state and other competing, unofficial interests as well as collective and individual remembrance intersect. The collective intended to explore the

way people define, reinterpret, challenge, and question the appropriation of public space and various narratives of the past and to break the rigid shape of the monument. In order to undermine the monopolizing power of historiography, the artist collective focused attention on the personal lived experience.

They transformed the history of the city into a game that could be actively played by the participants and developed imaginary characters and stories that they located in the year 1919. Via an audio tour, participating spectators walked along the paths of these characters, which offered a matrix in which the audience could see and feel, suggesting how to look at the world of 1919 while wandering through Vienna of the Year 2003. Here, the dynamic game facilitated to approach the fictional space through the real body. Passers-by and the architecture served the emerging of personal narratives. This relationship between form, content, and the concept of play became the driving force for CABULA6's subsequent projects.

Some pieces by CABULA6, such as the *angola project* (2009 - 2011), *eixam* (2007), or *trace* (2005), lead to the stage in the theatre space. Other pieces place audience members in a shipping container in a refugee settlement on the outskirts of Vienna, as in the three-part project *life on earth* (2007 - 2009), on a bridge over a contaminated river in *re-imaging utopia* (2009), or on the loading platform of a truck in *last minute* (2003).

The collective's film works move on the border between documentary and feature film, such as *the crime series* (2006), a reappraisal of the social narratives of criminal cases in six different European cities. They showed their films in the respective surroundings of the city affected by the different cases (e.g., the Rosignano Solvay case: in the canteen of the factory involved in an environmental scandal), which served as the basis for a dialogue within the communities.

In *hair* (2011), the collective collaborates with various hairdressing salons in the city, focusing on the hair itself and its connotations.

CABULA6 opens up new spaces of experience for themselves and their audience concerning personal perceptions and memories, reflecting socio-political themes such as globalization and migration. They examine and infiltrate interstices, spaces of transition in which the rules of normality are suspended or questioned. The anthropologist Victor Turner also describes this as "border or threshold space," that partly physical, partly theoretical periphery characterized by ambiguity, firstness, and indeterminacy, always close to the border of illegality. It is precisely there that CABULA6 search for new perspectives, question norms and given information, and attempt to connect worlds.