



Running Sushi

Liquid Loft | Chris Haring (A)



Running Sushi

The glance into the Zen philosophy of a Manga household

A sequential performance by Liquid Loft

Liquid Loft is looking for the path of the Samurai on stage, Feng Shui is exercised in cyberspace and chopstick high-jumping carries the performers into the classical Pas de Deux.

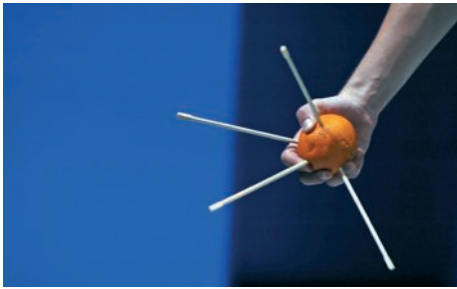


Running Sushi is not narrated in a linear way or on a predefined timeline; rather, the screenplay is split up in different scenes. Like in a Running Sushi restaurant - where the guest chooses bits and pieces - the members of the audience define the sequence and order of the 12 scenes. Through this system, the audience every evening creates a new story board. Yet, the "Pulp Fiction" effect remains, shaping the story - independent of the sequence of scenes - in the mind of the spectator. Thus, Running Sushi is raising the question of how we perceive performance and dance nowadays.



The experience and "reality" of communication are shifting increasingly towards a two-dimensional, picture-like surface. The term "superflat", coined in Japan mainly by Takashi Murakami, not only describes the comic or Manga as a form of communication, but also characterizes it as a conceptually leveling society of the post-post modern world.

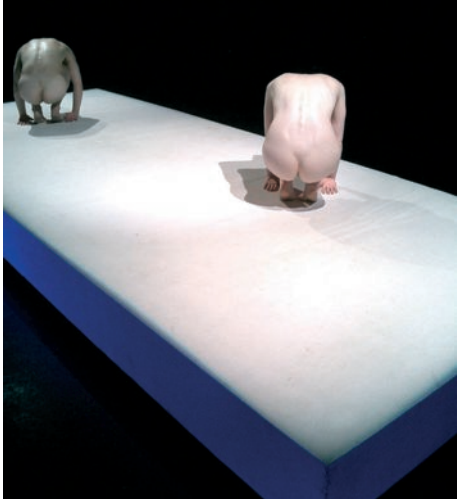
An image has copied and advanced itself here, in order to return to its own, two-dimensional reality. The performance resembles the image sequence of a Manga figure, trying to re-animate its private idyll, which has become senseless, in order to write a possible storyboard for a future existence on-screen.



Quotes

The absurdity of "Running Sushi" manifests itself in the live-reconstructions of manga and MTV, always pretty flat on the surface of a mental flatscreen. What you see is what you get - and that's great, in this case.

Süddeutsche Zeitung



In Running Sushi, a man and a woman, equivalently brilliantly danced and performed by Stephanie Cumming und Johnny Schoofs, present catastrophic phenomena of practical partnership relations. Not with a psychological attitude however, but as a game of behaviour-patterns generated by the media, which are consciously deconstructed and glued back together deliberately amiss or just fragmentarily.

Der Standard

The dancers develop grotesque scenes of togetherness that seem, by ways of outstanding precision and performative presence, like a Science-Fiction-Comedy.
ibid



It is remarkable how Haring's pas de deux of a relationship, equally grotesque and funny, never gets stuck in precast and stereotypical images and yet activates all prevalent patterns of relationships and conflicts in the spectators' minds.

Frankfurter Neue Presse

In quite a critical way, Running Sushi observes the deformations, problems and acceleration of daily life while at the same time remaining aloof of any message.

Frankfurter Rundschau

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Credits

Dance and Choreography: Stephanie Cumming, Johnny Schoofs
Artistic Direction, Concept and Choreography: Chris Haring
Sound, Komposition: Andreas Berger (Glim)
Dramaturgy and Light: Thomas Jelinek
Set Design: Annja Krautgasser
Comics: Bert Könighofer
Photos: Michael Loizenbauer, Chris Haring
Production Management: Marlies Pucher

Co-Produktion: ImPulsTanz Vienna International Dance Festival and Liquid Loft in co-operation with Choreographic Center Linz and Tanzlst Festival Dornbirn. Liquid Loft is supported by MA7 - Kultur Stadt Wien (City of Vienna) and BMUKK Sektion Kunst (Austria).

Premier: July 29th 2006, ImPulsTanz Festival Wien, Museumsquartier Arena 21