

## **Press citations „Tableaux Vivants“ by Anne Juren and Roland Rauschmeiner / Wiener Tanz- und Kunstbewegung**

„(...) The choreographer and dancer Anne Juren, coming from Grenoble, shows one more time how diverse, profound but also humorous she is approaching her performances. (...) A remarkably piece of performance art.“ (Die Presse, 11.11.2011)

„(...) The dancers are sculptures, the music gets jazzy, the canvas are dancing. Two of them are getting to video screens. And the video movie shows absurd figures, reminding of *Das Triadische Ballett* by Oskar Schlemmer, banging around in the baumax shop of the art collector Essl.

In generally *Tableaux Vivants*, being carried excellently by the musicians of the ensemble PHACE, shows the inquietude of artists whose daily life is threatened by economical crisis, austerity packages and new conservatism. And it functions as well as satire on elevated terms: like it is *Tableau vivant*.“ (Helmut Ploebst, Der Standard, 11.11.2011)

„(...) There is something forced to stage which has not often been seen there before. Images on canvas, usually hanging on walls in museums, galleries or studios. They are playing the leading part. (...) In the end of *Tableaux Vivants* it is Pinocchio – being eternalised and carried on canvas over the stage before – who may show a piece of bravery by himself. (...) He is damned to run almost endlessly like the Sisyphos of Camus, and it is not only his breath you hear taken away, it is also the one of the public.“ (Michaela Preiner, european-cultural-news.com, 13.11.2011)

„At the this year festival „Wien Modern“ the art form dance is represented by an attractive and exciting production. The dancer and choreographer Anne Juren and the fine artist Roland Rauschmeier have created a performance to the music of Johannes Maria Staud which goes beyond any genre and which offers both, sensual experience as well as theoretical cognition. They call the choreography of objects and bodies „*Tableaux Vivants*“ – living images. (...)“ (Ditta Rüdle, tanz.at, 14.11.2011)