PORTFOLIO

LENA KIENZER

selected works 2013-2026



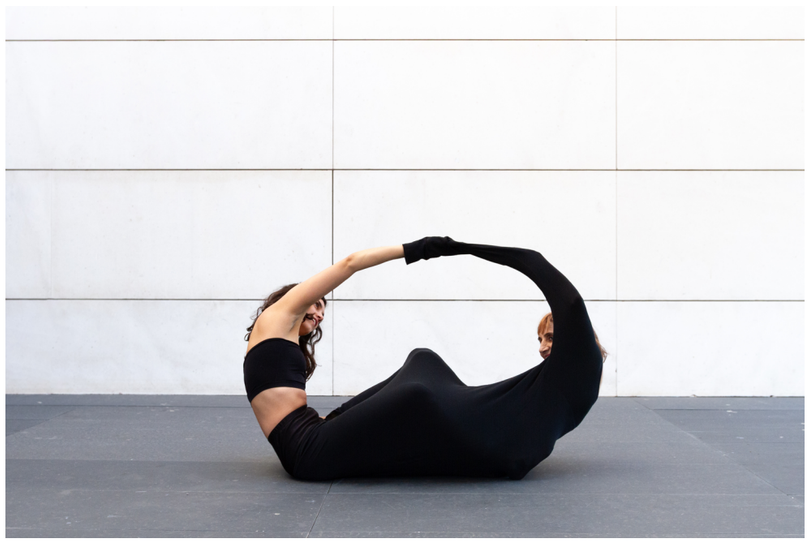
re:form (figures 1-30), 2026
photo series

In the photo series *re:form (figures 1–30)* four women and one man from different generations explore a black dress, an interpretation of the transformation dress by Bauhaus artist Ré Soupault, as a unifying object. The dress is not worn but negotiated - between protection, resistance, envelope, and stage.
It becomes a space where bodily boundaries blur, are redefined, dissolve, or connect. It is a place where gender roles, age, and social attributions are reimagined. Meaning and identity appear as fluid states, constantly reshaped through movement, touch, concealment, and revelation.










las staccatas suricateñas
Performance, 30min
Choreography und Performance: Lena Kienzer und Patricia Tajuela del Pozo
Premiere at *Las Cigarreras*, Alicante, 2025

las staccatas suricateñas is a dance piece for children and adults.
It portrays the encounter of two characters. Inspired by the essence and movement qualities of meerkats, the two women explore the space between them. Their movements are driven by fright, caution, and hesitancy; yet also by suddenness, exuberance, and unpredictable curiosity. Within this dynamic interplay, the two figures meet. Between closeness, play, and conflict, they negotiate their relationship of proximity and distance. Moments of affectionate friction are expressed through body, facial expression, and gesture.

The piece creates a vivid, abstract narrative about understanding, misunderstanding, and the impossibility of understanding.











Embracing Stasis
Performance, 30min
Choreography: Lena Kienzer
Developed and perfomed with Natalia Higuita Velásquez
Sounddesign: Eric Reid
outside-eye: Karina Sarkissova
premiere of the performance at SKH, Stockholm, 2022

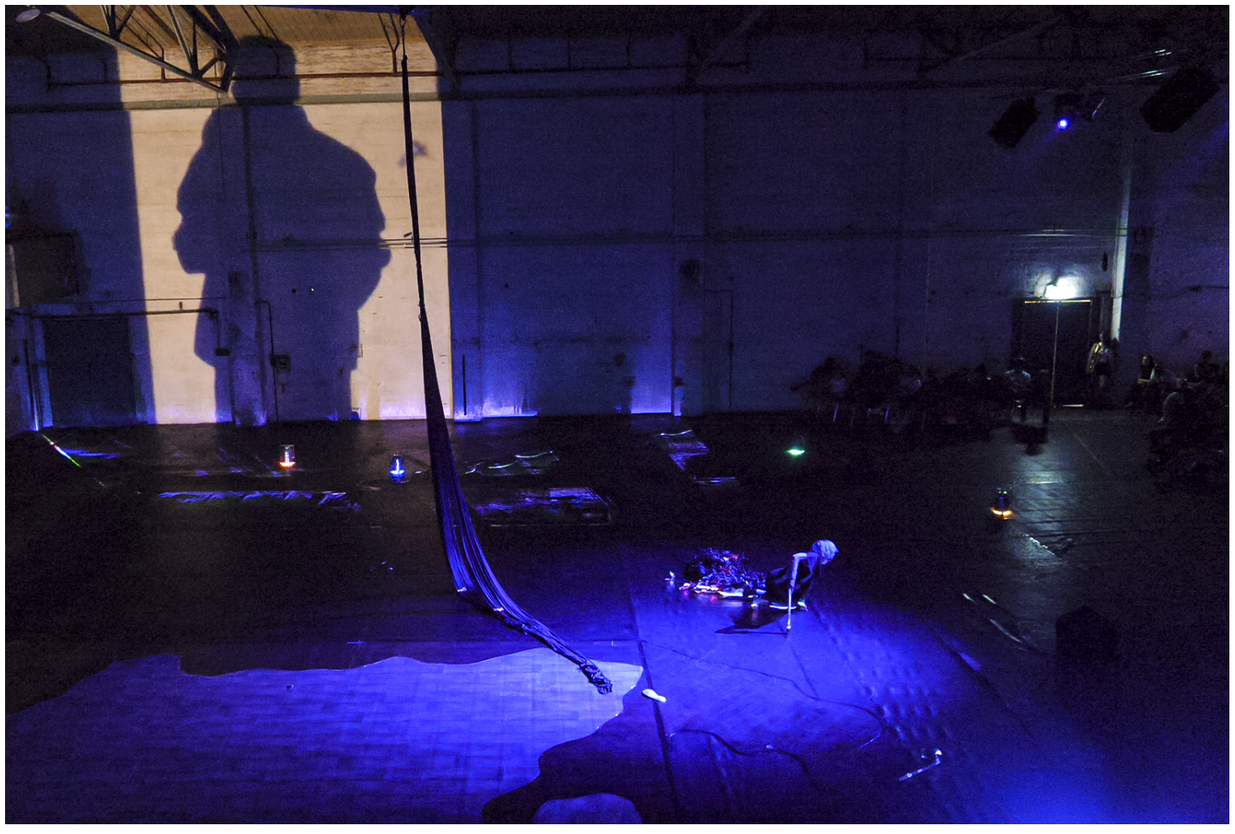
Embracing stasis is a performance questioning and exploring certain notions of force and attack in interaction with tenderness and care. It seeks to approach and illuminate moments of simultaneous presence or correlation between these elements and focuses on their transitional zones. The work is navigated by a curiosity about situations that could be both offensive confrontations and encounters of care.
Situations of stasis, as dynamic situations of equally opposing forces are aimed for and met through an urge for tangibility. By working with the idea of form as possible carrier of diverse qualities, Martial Arts practices supply the process.

Video-excerpts of the performance at SKH, Stockholm:
https://vimeo.com/816670239









Prosthetic Reality

Transdisciplinary performance, approx. 50 min
Choreographed and performed by Nina Vobruba, Florian Botka, Gabriel Krausshar and Lena Kienzer
Sound by Christian Eliasch
Projections by Resa Lut
Premiered at ‚Das Letzte Spektakel Festival', in Vienna, 2021
Thanks for the support from MA7 and BMKÖS

The protagonists oscillate between installative and performative presences, generating an ever-evolving landscape of live-generated sounds and projections. Through fluid transitions, they simultaneously inhabit and constitute the scenographic setup. Engaging with prostheses, apparatuses, and biomechanical processes, they deconstruct, reinterpret, and recombine materials and techniques from circus disciplines, investigating the interplay between corporeality, mechanics, and constructed forms of agency.
A narrative unfolds through parallel actions and encounters, tracing a shifting constellation of cooperative and confrontational relations. These negotiations are mediated primarily through the prosthesis, which functions as a material interface between bodies, enabling contact, indirectly establishing intimacy.

Within this shifting relational field, forms of interdependence are rendered perceptible. Assumptions of human subjectivity and agency are interrogated. Corporeality emerges as a continuously negotiated condition, constituted through its entanglements with others and its surrounding material environment.











Schwulstsolo
Performance, 15 minutes
Sound in collaboration with David Pridal and Christian Eliasch
premiere of the performance as *Schwulstsolo und Kühlschrankmonolog* within the program of *Kultursommer Wien 2020 / Huggy Bears program* - In this collaboration the solo leads into a monologue by actress Johanna König.

Schwulstsolo deals with the figurative alienation and the description of an amorphous body, as well as the idea of a prosthesis that seems to be more restrictive than expansive, and the physical adaptation to it. Formable and stretchable body extensions form sculptural elements. These can visually be associated with organs, like a proliferating intestine, as if turned inside out into a dissolving mass.

Bodily generated sounds, such as rubbing skin surfaces or internal sounds like heartbeats and gut gurgles, were recorded, digitally re-composed and modified. The resulting sound piece provides the acoustic choreography for the performance, which works with externalizing internal movements.

Video link to a rehearsal recording of this version of the performance:
https://vimeo.com/464546920







Über die Manipulation der Hügellandschaft

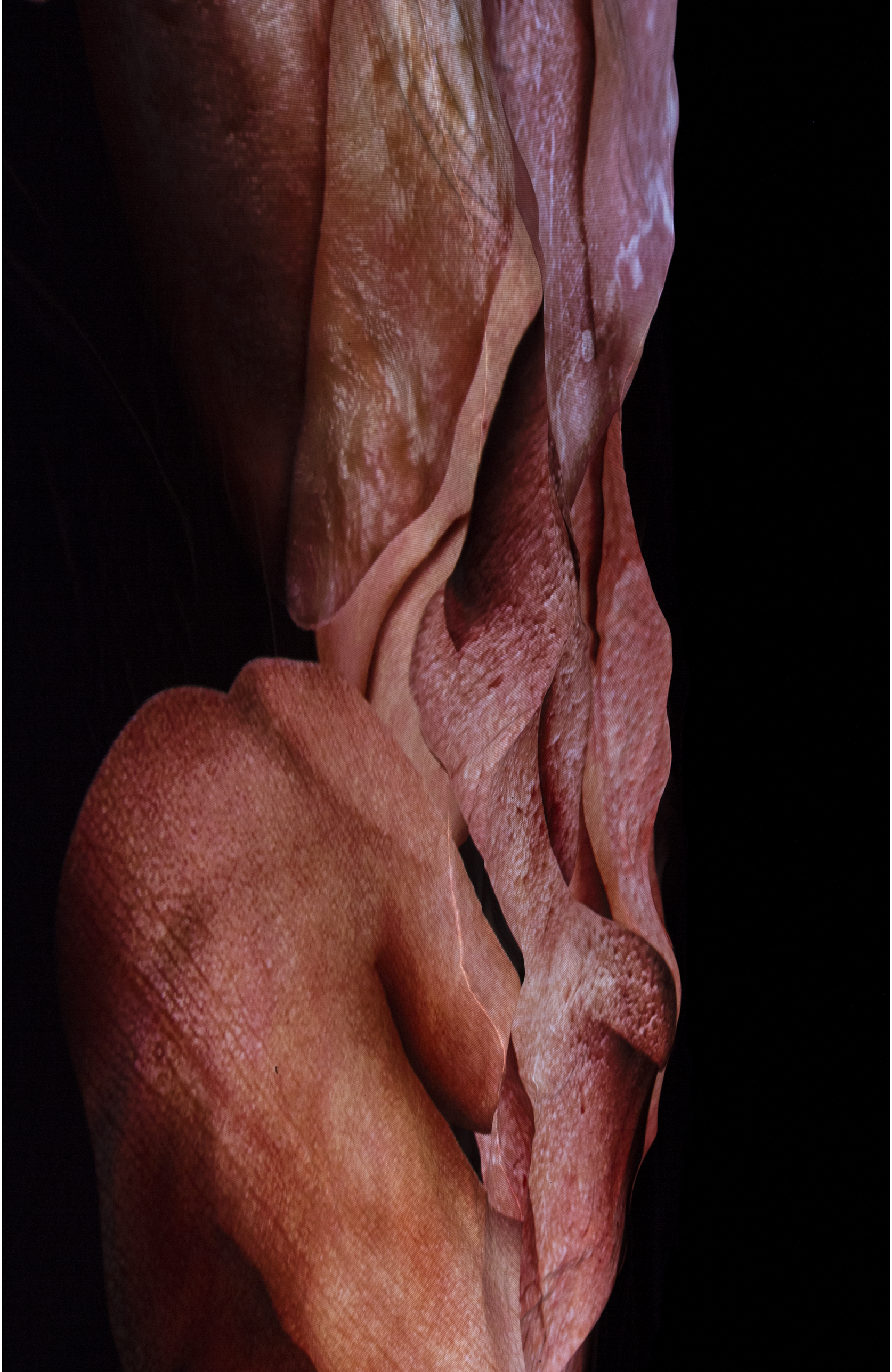
A performative sculpture
In collaboration with Joanna Coleman
Diploma project supervised by Univ. Prof. Mag[A] Brigitte Kowanz, 2018

Performers:
Samuel Ekeh, Jeannine Jesch, Tina Enöckl, Mirjam Ströhle, Sarah Glück, Rebecca Strobl, Matthias Widder, Martin Lindermann, Susanne Greiner, Suchart Wannaset
Sound: in cooperation with David Pridal
Documentation: Bob Erpelding, David Pridal

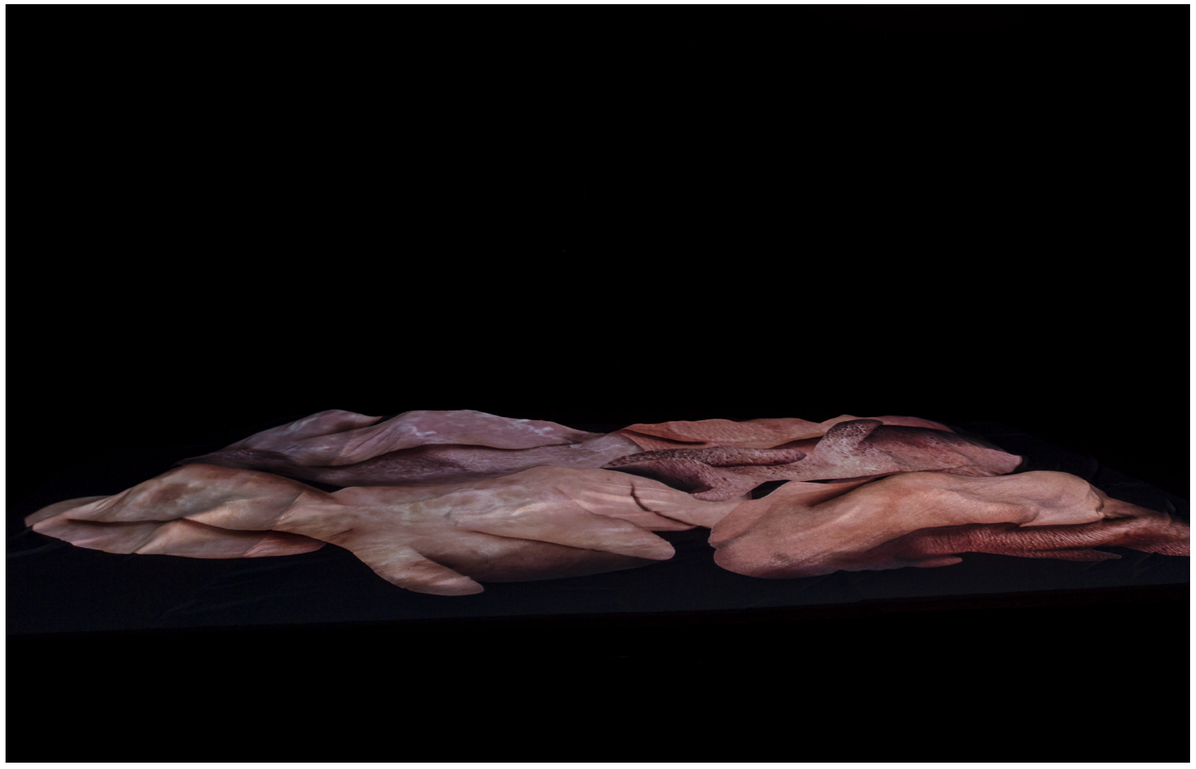
Über die Manipulation der Hügellandschaft presents a skin-simulating textile surface, onto which footage of skin fragments are projected.
The performers below move slowly towards each other, to be read as a whole. They shape and fold a shared layer of skin, upon which images of overlapping and adjacent surface-textures are moving. In a collage-like manner, a new body image is formed. A sculptural structure emerges, constantly engaged in its own renewal. Based on the rhythm of breathing, it expands into the space.
The performance showcases glimpses of a continuous cycle of movement and the shape-forming processes of the surface skin and its carriers.

Through the abstract digital-organic visual language, the piece tells about collective working methods, redefinition of boundaries - one's own and those of others - and anonymity and intimacy.

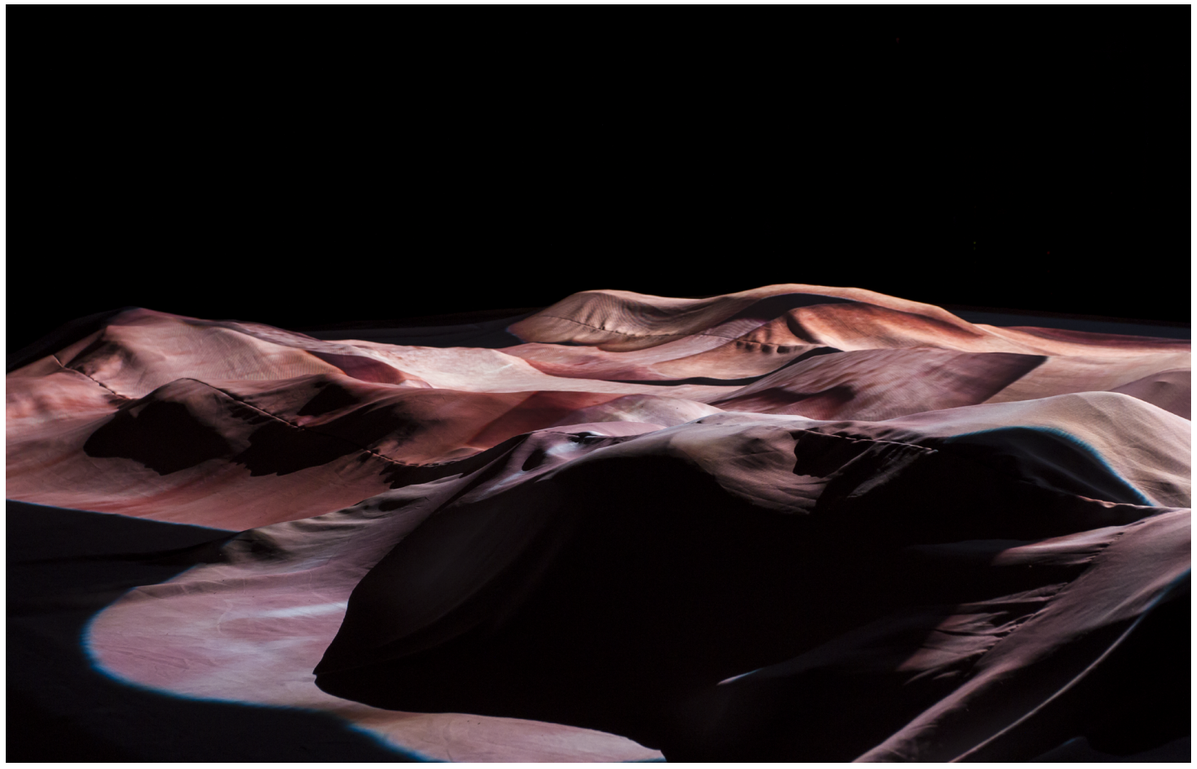
Link to video documentation of the performance:
https://vimeo.com/260747149













on transitions collective

collective and research project, ongoing since 2013

with Jozefien Beckers, Inna Krasnoper, Nina Vobruba, and Lena Kienzer as well as guest artists Laura Unger, Cinira Macedo, Anna Zimmermann, and Nora Kurzweil

Their work is situated between dance, performance, and visual art, working with and within landscapes. Their starting point is the body as a compositional element, constantly relating to the environment in order to interact with it. By confronting and correlating with landscapes, they invite a changed approach to places and the multiple appearances of their contemporary memories. “Integration, imagination, interruption, participation and implementation” serve as key strategies for generating impulses for collective artistic practice. The collective resides and performs in different places to reframe recurring questions under changing conditions. The respective places are encountered as collaborators, themselves suggesting ideas.

The *Uferstudios* in Berlin, the *Assoziation Urhof20* at Schneeberg, and the studios in the *cooperative Utopiaggia* in Umbria have been used repeatedly as research and performance platforms. The traces of their research translate into various other contexts, appearing in the form of video works, photos, collective texts, movement scores, performative interventions, and installations, which have been visible in festivals (*Winter Biennale Flachau, Fluc Wien*), residencies (*Queens Collective Marrakesh*), and publications (*Playbook Klimakultur 2021*), among others.



leaking influence
witht *on transitions collective*
Performative interventions 2016 – Documentary photo and video series
remain of the work

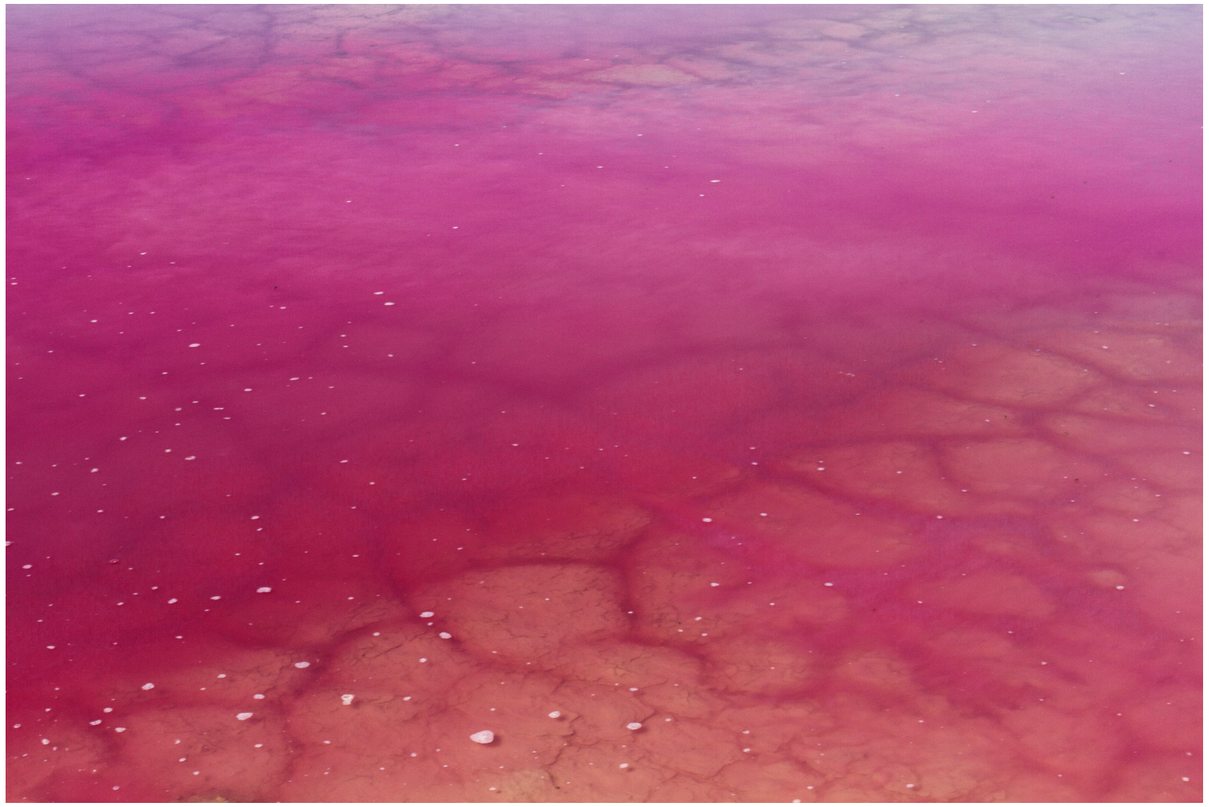
One of the oldest open-pit mining sites in Germany is located east of Berlin. Since 1665, calcareous rock from the Triassic period has been extracted there and processed into cement and concrete in the adjoining factory. By 2030, large parts of the site are to be flooded, to create one of the largest lakes around Berlin.
During several multi-day stays, the collective infiltrated the mining site to explore the wide area of this specific landscape. Geological and political history was researched and reflected upon during the exploration. This informed dance exploration and fleeting artistic interventions.

The small „ponds“ of excavated groundwater located within the quarry were dyed with red beet juice, introducing magenta tones in the landscape. The performance took place during regular working hours in the quarry. The protagonists act in parallel to the machines used in daily mining. They associate the invasive effects on the terrain with sculptural interventions and relate their intervention to it. By immersing themselves in the landscape, choreographing their movements through the terrain, coloring it - offering a commentary on the predominantly monumental and male-dominated tradition of Land Art: a no less striking and intrusive visuality that disappears without a trace - as an equal force and presence.

publication, digitally and printed version, 2021:
https://www.bmeia.gv.at/fileadmin/user_upload/Zentrale/Kultur/Publikationen/Playbook_Klimakultur_Web_20210910.pdf













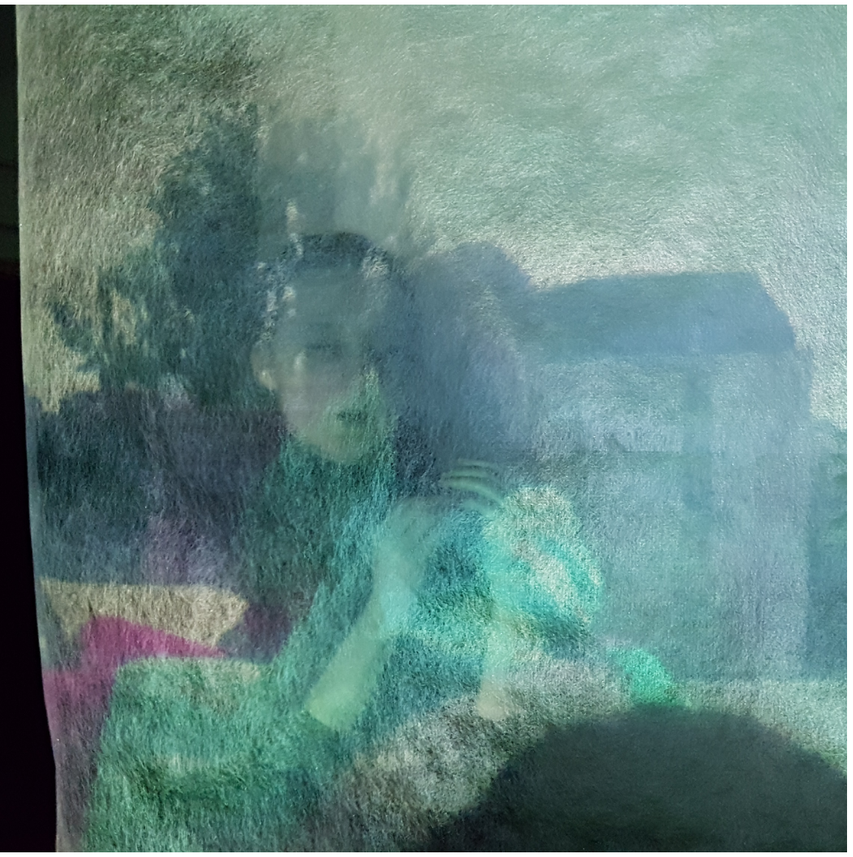
tracing landscapes

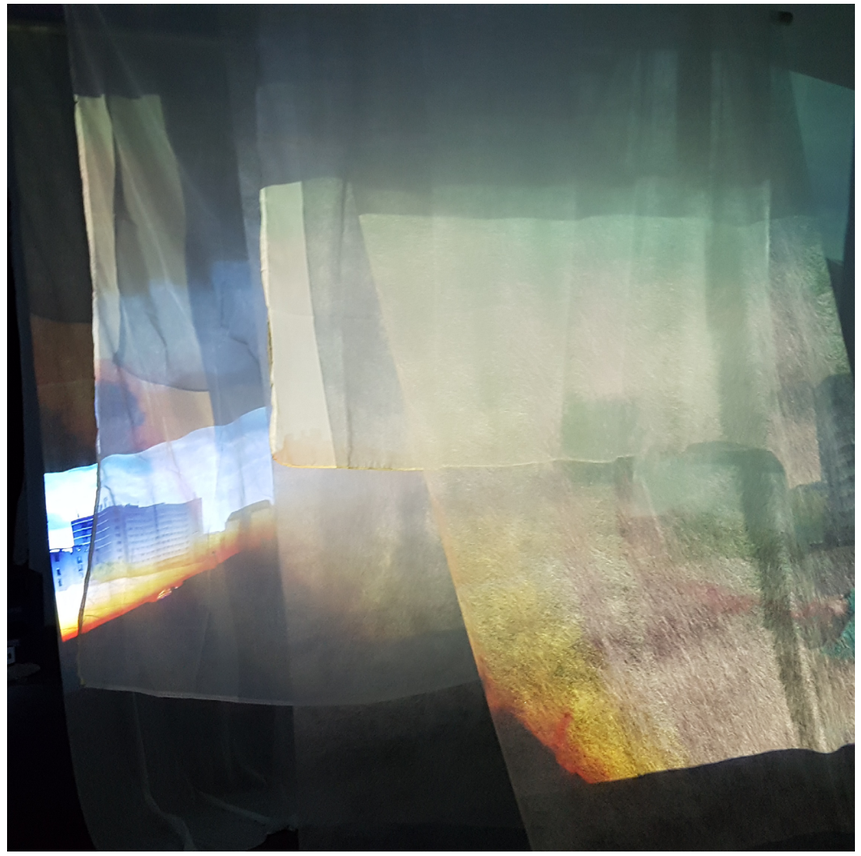
tracing landscapes is a movement practice of *on transitions collective*.
It becomes part of performative interventions, intertwined with video work, and further developed into performative video installations in exhibition contexts.
The group moves together as an entity, reading the surface and structure of the substrates they move over. Simultaneously, their bodies become the inscriptive instrument by leaving behind traces and imprints.

In the video experiment *Tracing* the concept of tactile vision is explored.
The score of the movement practice integrates the camera as an additional character. The camera, as a kind of immobile body, is carried, placed, picked up again, and passed on. The camera's gaze acts as an outside eye, seemingly knowing what it "sees".

In exhibition spaces and outdoors, the video material was projected onto textiles and acted on with performative live interventions.

Link to the video experiment *tracing, 2016*:
https://vimeo.com/153966116













on transit travel agency
with *on transitions collective*
launched at *Queens Collective*, Marrakesh

A part of the collective practice involves explorations of diverse landscapes, often approached through choreographic scores that structure somatic and sene-based methods of investigation and interaction. Knowledge is gathered and processed through different media, with translations taking place between the work on location, in public space, and in the studio.

On Transit Travel Agency is a travel agency that offers encounters with the body's micro- and macrolandscapes, as well as those of its surroundings. Through the act of travelling, the methods explore emotional states of incomprehension.

During a trip to Merzouga, undertaken in the context of On Transit Travel Agency, the video *Genesis* was created. It was presented in the final performance at Queens Collective, alongside the performative launch of the travel agency.

full Video *Genesis, 2017*:
https://vimeo.com/346928044



on transition collective

presents

Travel Agency

We would like to shift your focus.

The travel agency offers physical and mental encounters with the micro and macro landscapes you are in.

Through the act of travelling our methods engage with feelings such as transience, rejuvination and not understanding. In long durational experiences and somatic sense- based practices we work with gravity, boredom, naivety and critical theory.
To overcome the dilemma of being a tourist, we open up reflections about conditions of travelling and transgressing, being aware of the unequal human freedom of movement around the globe.

Our strategies of expanding time and engaging with the details of a landscape could be a possible new entrance for your future travel experiences.

We provide:

- Guided tours
- Participatory travel activity scores for your
- self-contained journeys
- On spot explorations, including physical and somatic approaches
- Workshops for staying, placing and imprinting
- Lectures and discussions
- Walking seminars and dance techniques for daily usage
- Professional holiday pictures

Our Special:
The temporary transitive tea salon.

Infusions and first aid kits for wanderlust & home-sickness, preparation and support for rides and flights as well as site specific supply.

You want to book a guided tour?
You are interested in a workshop exploration?
You want to get an open source travel guideline for independent travels?

Get in contact with us
We will find an individual offer for your needs
free starter kits available at

collective@ontransition.com



Aussetzen
with *on transitions collective*
Work in process-Remote,IRL,hybrid-Research project, ongoing since 2025

Exploring the act of exposing and the notion of suspension, the work develops through performative scores, somatic practices and site-specific interventions.

Urban water sites and water-related environments form a recurring focus. These include public waterways, everyday encounters with water in domestic spaces, and bodily fluids. Approached as interconnected environments, they provide a framework for exploring the relationships and boundaries between body and surroundings, interior and exterior.

Aussetzen investigates how such encounters can generate new forms of interaction. Ritualisation is both subject and choreographic method, structuring experiences through timing, repetition and composition. It provides starting points for performative encounters and interventions. The resulting gestures function as temporary inscriptions.

Scores, documentation and proposals circulate. The exchange forms part of the research itself, allowing the work to evolve through collective reflection and experimentation.











Rhizomatic Collective - ongoing since 2016

Rhizomatic Collective is a fluid collective consisting of 10 to 30 individuals who create interdisciplinary pieces that blend experimental contemporary circus, dance, music, and spatial installations.
The central elements of their performances are multiple stage situations, audience movement, interactive projections, and the performative use of vertical space.

The collective has been producing shows since 2016 with the support of national and regional project fundings from Bmkoes and MA7. They have performed at various venues such as the *F.23 factory halls*, the Wiener *WUK*, the *Werkraum* in Vorarlberg, the *Imagetanz Festival* of *brut Wien*, and the Slovenian theatre festival *floating castle*. In 2019, the collective participated in the mentoring program „bearsinthepark," hosted by *Superamas*.

As part of the collective I have been involved in various productions of as a dancer, choreographer and visual artist, in conceptualization and realization.

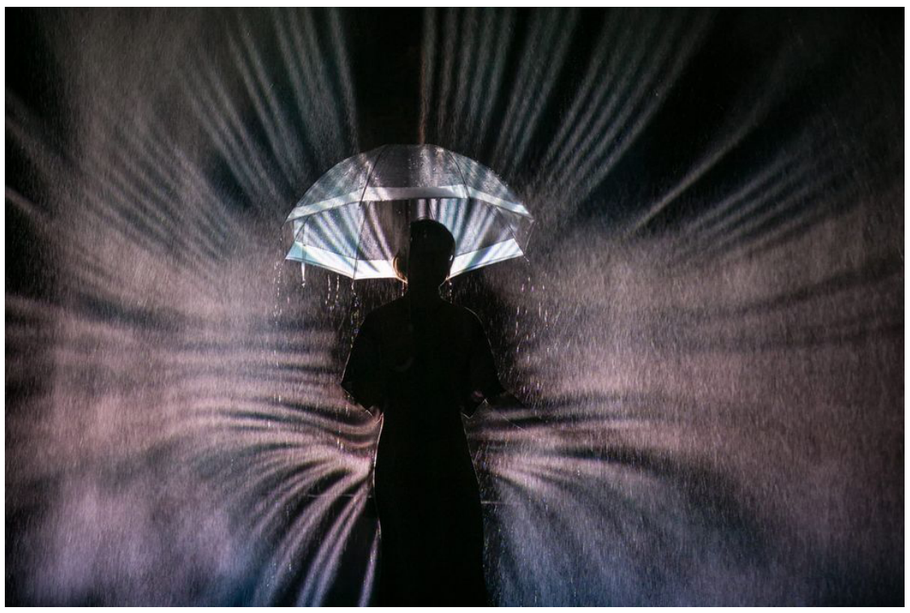
https://www.rhizomatic.at/

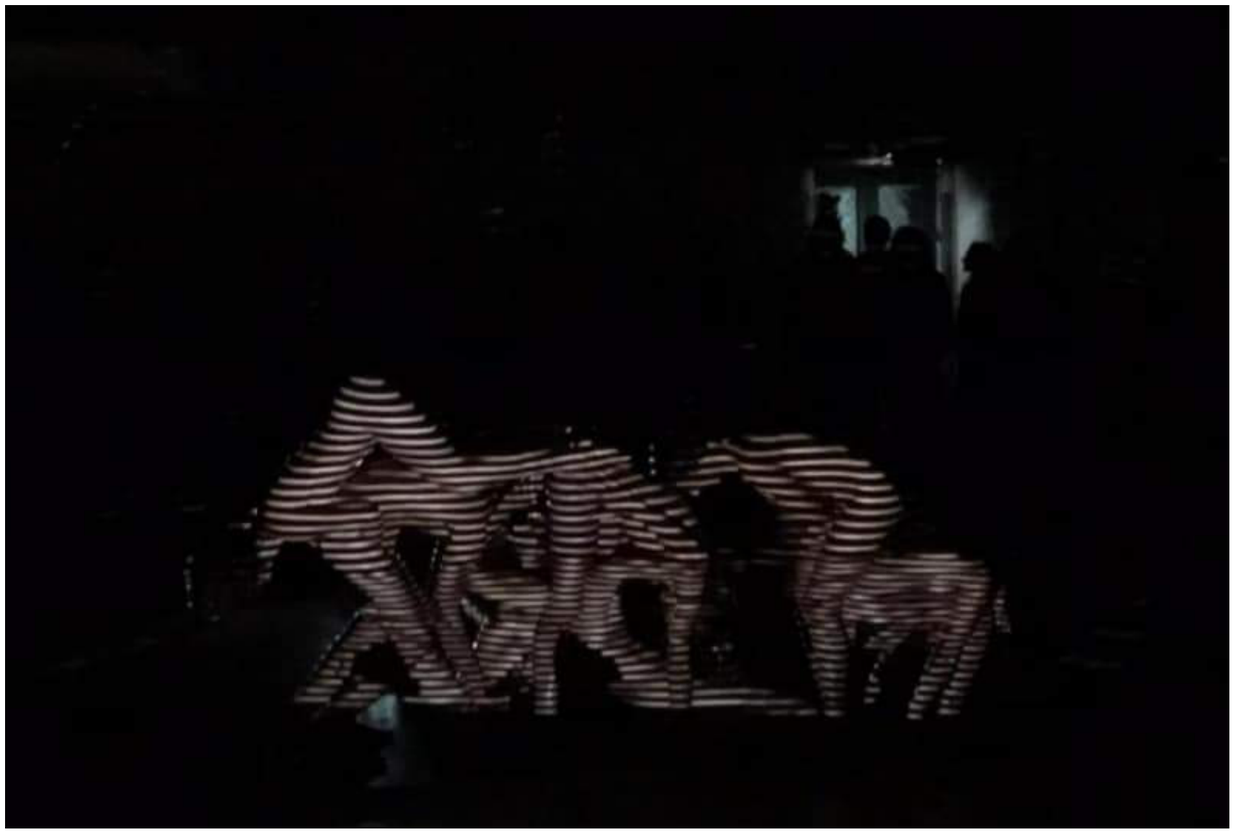







RAUCHEN VERBOTEN





Eros
Performance by *Rhizomatic Circus Collective*
Performed in varying lineups, as a stage play or durational installation

Linearly arranged performers move towards each other, above and below, with the goal of minimizing the distance between them, moving as individual figures through the resulting structure and forming a morphing whole.
Lines are projected onto the human surface, isolating the moving group from their surroundings via mapping technologies. The image of a morphing shape becomes amplified, the boundaries between the performers blur.

documentation of the performance, 2019:
https://www.youtube.com/watch?app=desktop&v=F5bGW1d8aHQ



orbital bodies
Performance, 30 min
Choreography and performance by Daniela Staudinger and Lena Kienzer
Sound by Christian Eliasch and Tino Liangos
Premiered at *Kaskade 2019 - Festival for Contemporary Circus,* earlier work in progress-showing bei *‚von A bis Z'* in *Werkraum, Bregenzer Wald, 2019*

One of the two performers is fixed to the ceiling with a climbing harness and textile, restricted to a limited range of movement, while the other can move freely. The two bodies establish a relationship to each other, alternating between acting as the carrier or the flying part. The given physical conditions oscillate between privilege, expansion, and restriction.

Each change in the constellations between them requires them to settle into a new understanding of roles and newly defined relationships. A continuous re-evaluation in the handling of dominance and the resulting responsibility takes place.









bodyscans
a series of drawings on paper, 2017

In a supine position, sheets of paper are placed over the abdomen and chest. With a colored pencil in each hand, the structure of both halves of the body is parallelly traced.

Without looking, one‘s own corporeality is sensed, palpated, searched and traced. Inner bodily movements and processes are located, perceived, and marked.

The upper body as a working surface, enables an enormous simultaneity of processes and mobility through its internal structure. Through breathing and varying heights and depths, there is a constant reshaping and changing of the density in the drawing. Each drawing creates a new image of new details.







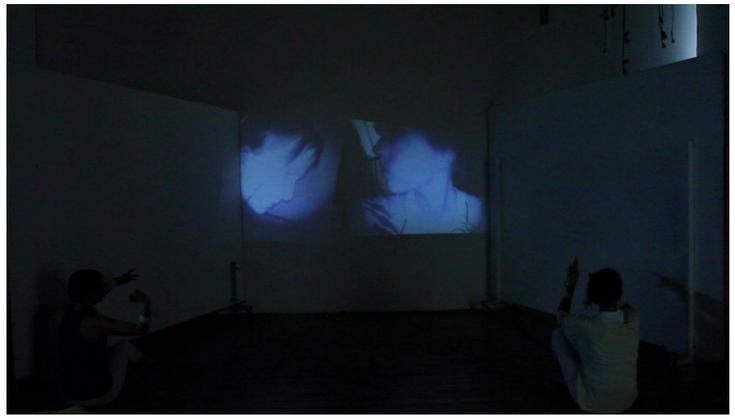
Distance of Intimacy
Mixed Media Live-performance with video-projection, 15 min
In collaboration with Jeannine Jesch
Performed at *cold people festival Vienna* and *Morrison Club Vienna, 2014*

Two bodies in a room, augmented with a camera on one hand and a video projector on the other, film themselves and each other. The live-recorded footage is simultaneously projected into the space, allowing the bodies to communicate through the images.

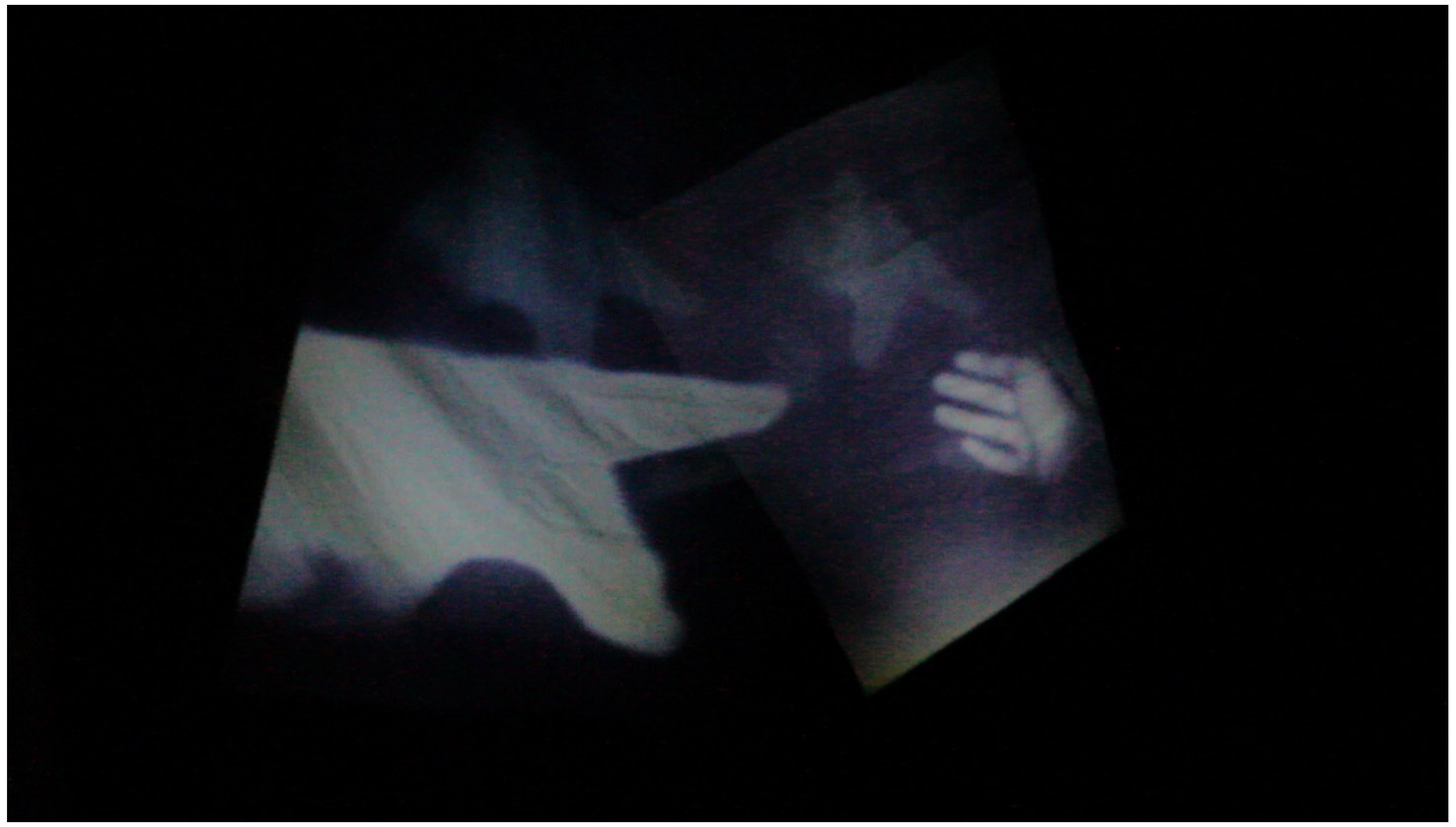
Their movements explore themselves and each other, as well as the possibilities and limitations afforded by the expanded capacity for observation. The visual inspection reveals intimate moments to the viewer, offering personal perspectives on the encounter.

The bodies barely touch, contrasting with the virtual contact on screen. Physical and spatial distance stands in opposition to digital proximity.

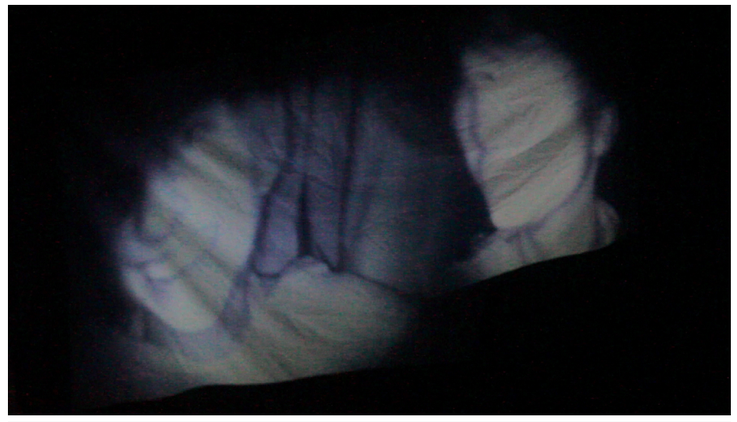
link to the Video-documentation of the performance:
https://vimeo.com/119957111





















forever young
Performative installation, mixed media
8 hours / a regular workday / durational performance
In collaboration with Joanna Coleman, Jana Harrer, Marielu Schmidt and Rosie Benn
Premiere of the salon at *U5undvierzig*, Wien 2016

forever young simulates a pop-up beauty salon offering skin treatments with slugs. The method with live animals promises anti-aging effects, smoother skin, relief from skin conditions, and an overall calming effect associated through with direct contact with the animals. The holistic method appeals to all senses and is intended to awaken youthful vigor.

By invitation, *forever young* visits events to offer on-site test treatments. The salon aims to address both the scope of the art field and the domain of health and healing methods. It plays with the possible translatability between those contexts.

Link to a promotional video:
https://vimeo.com/807297506





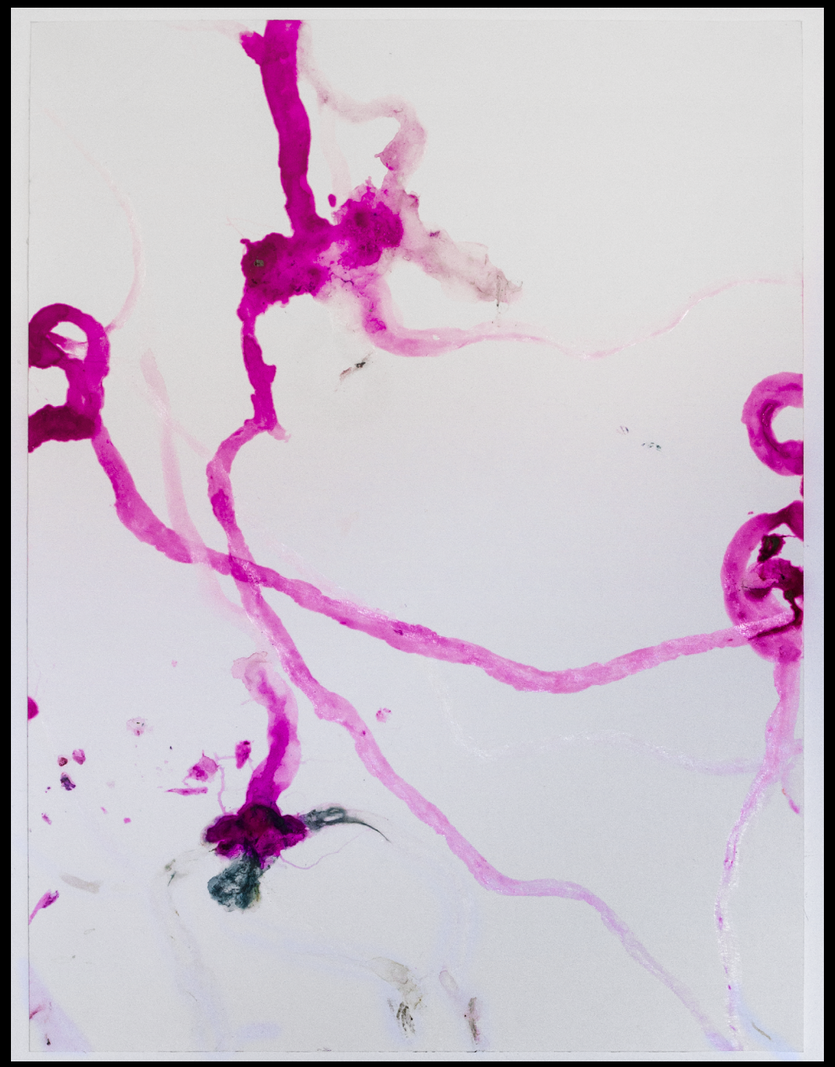
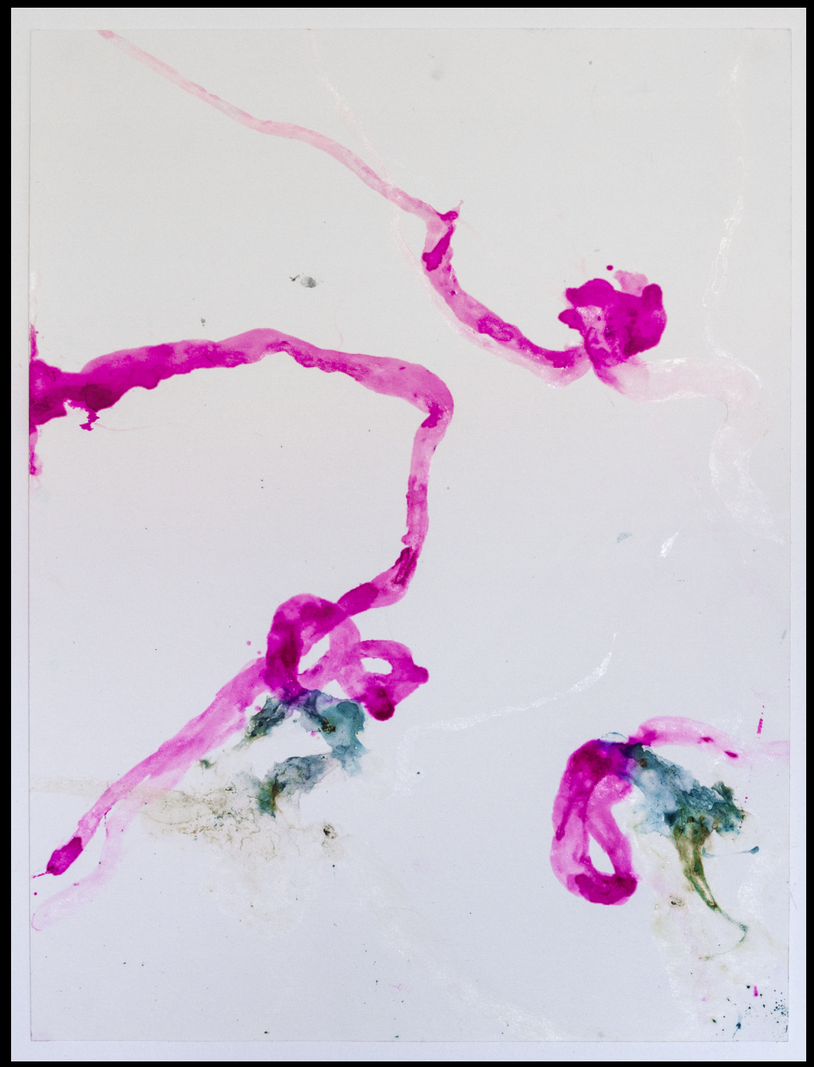



facebook.com/foreverslugs



slugpaintings
Color on paper, series in A3
The images were created as part of the installative and performative project *Forever Young Beauty Salon* and were exhibited in this context.

A compatible emulsion of natural pigments is provided on paper sheets. Slugs are placed on them. They move, glide through the colors and leave colored traces, drawings. The slug slime acts as a binder for the liquid color mixtures and creates an additional glossy effect.




Portraits
Photo series
A two-part work in collaboration with Florian Sorgo, 2014

Shoes - lost and stranded, collected and portrayed. They tell stories of former possible wearers, who are constructed as representative depictions of personalities through the portraits.

Questions arise about the relationship between nature and culture, about the overlap of distinction when artifacts return to „nature“ and are appropriated by it.









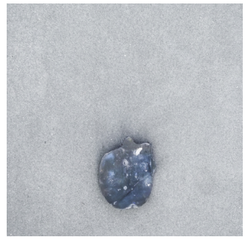



































Plattform
Documentation of a performative intervention,
installation with found materials
a two-part work in collaboration with Florian Sorgo, 2014

Single, found shoes were bundled together into a new amalgamation and handed over to the Black Sea as a platform (raft) via the Danube delta - the space off that expelled and washed up the shoes in the first place.

This leads to considerations about the isolation of human subjects and temporary connections: while traveling, about social relations, where reference to others is a necessity.
The stranded shoes are the representatives of their former wearers, bringing individual stories with them about narratives of unknown personalities.









Tube-dialogue
Photographic documentation of a performance
in collaboration with Ruth Biene
The performance was part of the *IPA - International Performance Association festival* in Bucharest, 2014

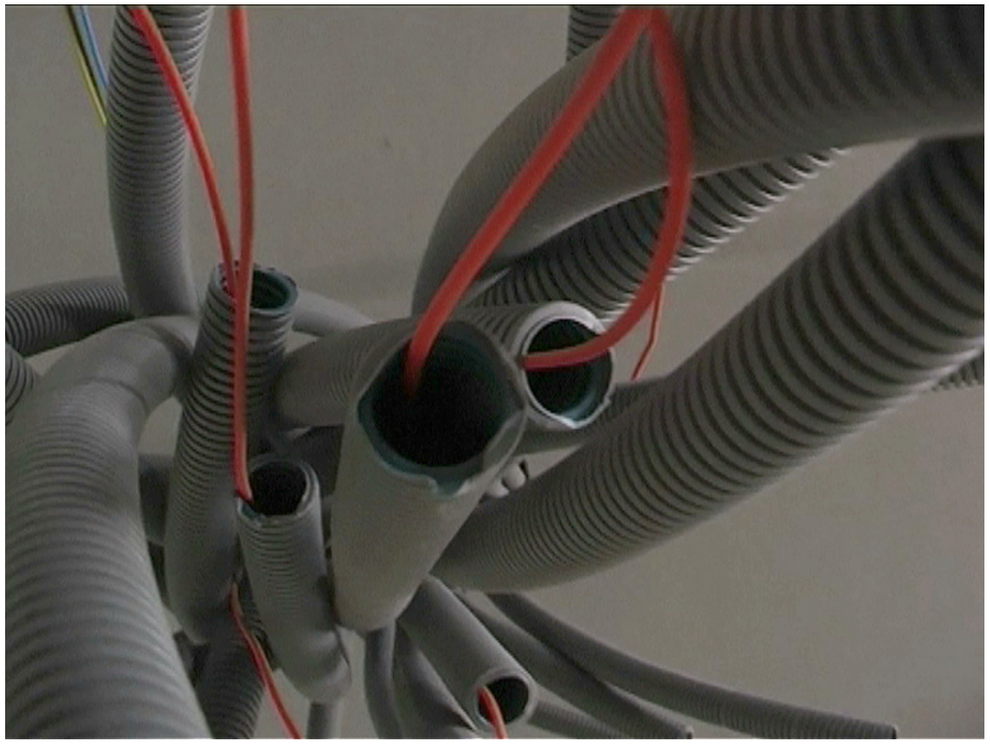
Two performers wear dresses turned upside down, hanging from their arms and shoulders over their heads like long tubes, blocking their view and hiding their faces.

One of the figures protrudes from an open window frame, fabric tube hanging, while the other pulls herself up, „grabbing herself by the crest“ to the window frame. She opens the tunnel of view upward to see her counterpart through the second, hanging tunnel. The openings are sewn together with thread, creating a temporary sculpture. Until the upper part of the sculpture stands upright, pulling the two sewn dresses with it and disappearing inside the building.

The limited view, isolation and lonliness, distinctions between self-perception, perception of others and external perception, relationships and communication are themes of the work. The varying aspects of the gaze - between seeing oneself and seeing nothing - form the line and axis of action.





Interim stage
Video, 6 min

Zwischenzeiten depicts the autonomous life of a construction site, the transient animation of a place, and the traces left behind - the vitality of non-places as well as their impermanence and temporary standstill.

Before new living space is created, it becomes the workspace for those who build and shape it for those who will later inhabit it. A temporary settling happens in a constantly changing environment. The construction phase, the construction site - as a kind of „interim period“ and „interim place.“

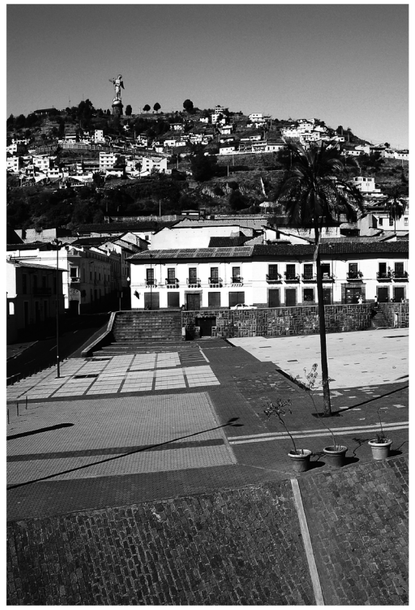
full video, 2013:
https://vimeo.com/121543917










expo traza San Sebastian
A documentary photo series, drawing and a documention of a project in public space in Quito, Ecuador
in collaboration with Diego Ledesma Garc a
Exhibition of the works – in addition to the public space – in the gallery rooms of *no lugar*, Quito, 2012

The starting point of the project was a photographic study of the *San Sebastian* neighborhood in Quito and its inhabitants. The painter Diego Ledesma Garc a responded to the photos with drawings.

The resulting works were displayed on the advertising panels of sixteen bus stops along Avenida Doce de Octubre, in a neighbourhood with a comparatively, and only relatively, privileged socioeconomic profile. The photographs and corresponding drawings were presented as posters on both the front and back of each bus stop.

Rather than the suggestive imagery of commercial advertising, the panels presented scenes from everyday life just a few kilometres away. Without commentary the images brought different urban and social realities of Quito into the visual landscape of the neighbourhood.








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contact:

lena1kienzer@gmail.com

https://www.lenakienzer.com/