

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 staccato-like – 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 – humorous and playful, yet also fragile.

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







Embracing Stasis

Performance, 30min

Choreography: Lena Kienzer

Developed and performed with Natalia Higuera 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 Gabriel Krausshar, Nina Vobruba, Florian Botka, 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 of the piece fluctuate between installative and performative presences, creating a constantly evolving landscape with live-generated sounds and projections. In fluid transitions they both act in it and become it as parts of the stage design. They interact with prostheses, apparatuses, and biomechanics, deconstructing, reinterpreting, and combining materials and techniques from circus disciplines.

The performance explores the strength and fragility of the human subject, making it palpable and visible to the audience.

A narrative emerges through parallelism and encounters, within a complex web of relationships among the performers. They engage in cooperative and confrontational interplays with each other. The confrontation is primarily negotiated through the medium of the prosthesis, which functions as a point of contact between them and indirectly establishes intimacy.

Excerpts of the performance, featuring one of the duets in the piece:

<https://vimeo.com/811648354>





Schwulstsolo

Performance, 15 minutes

Sound in collaboration with David Pridal and Christian Eliasch
premiere of the performance as *Schwulstsolo und Kühlschrankschrankmonolog*
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>





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.





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.

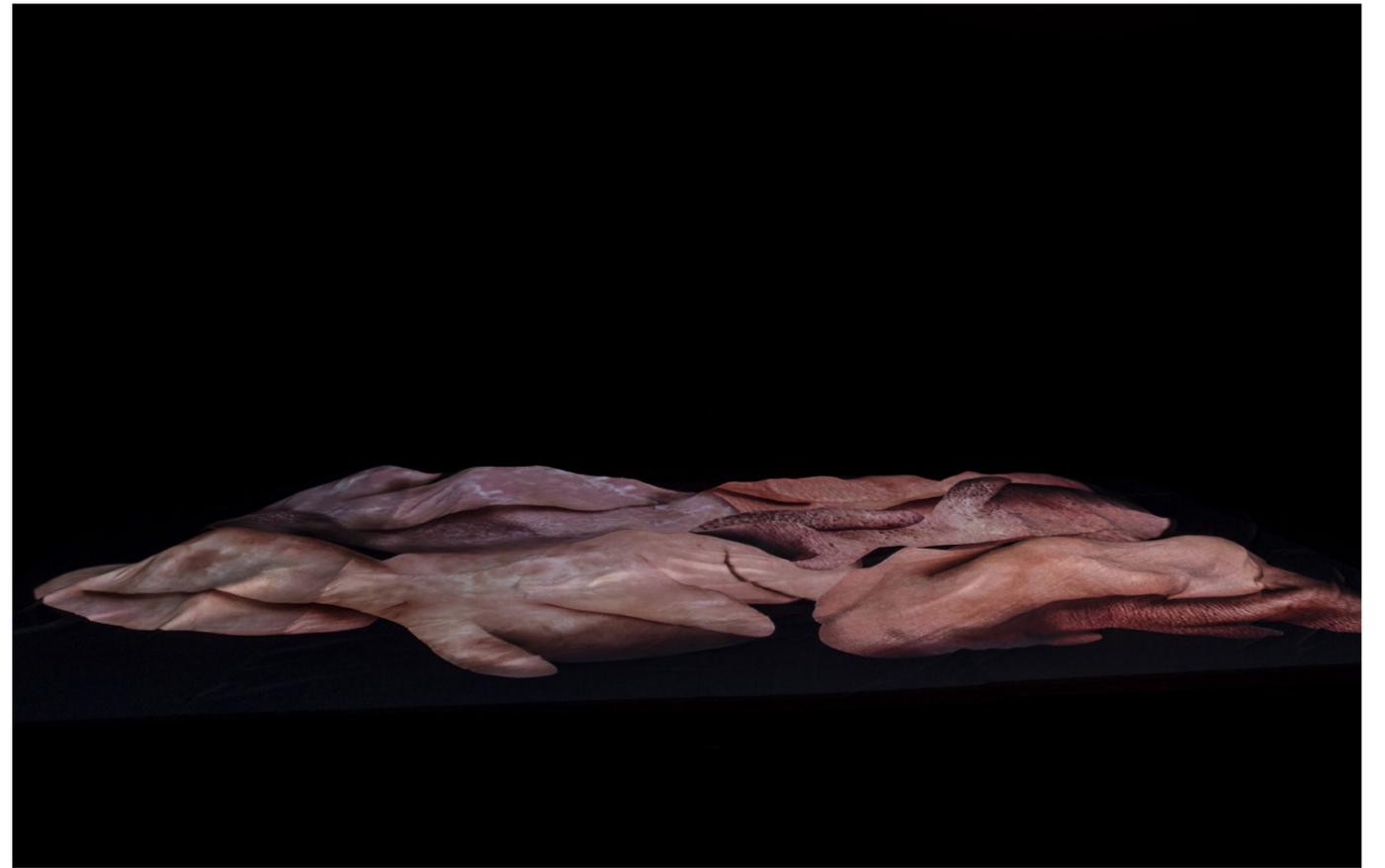
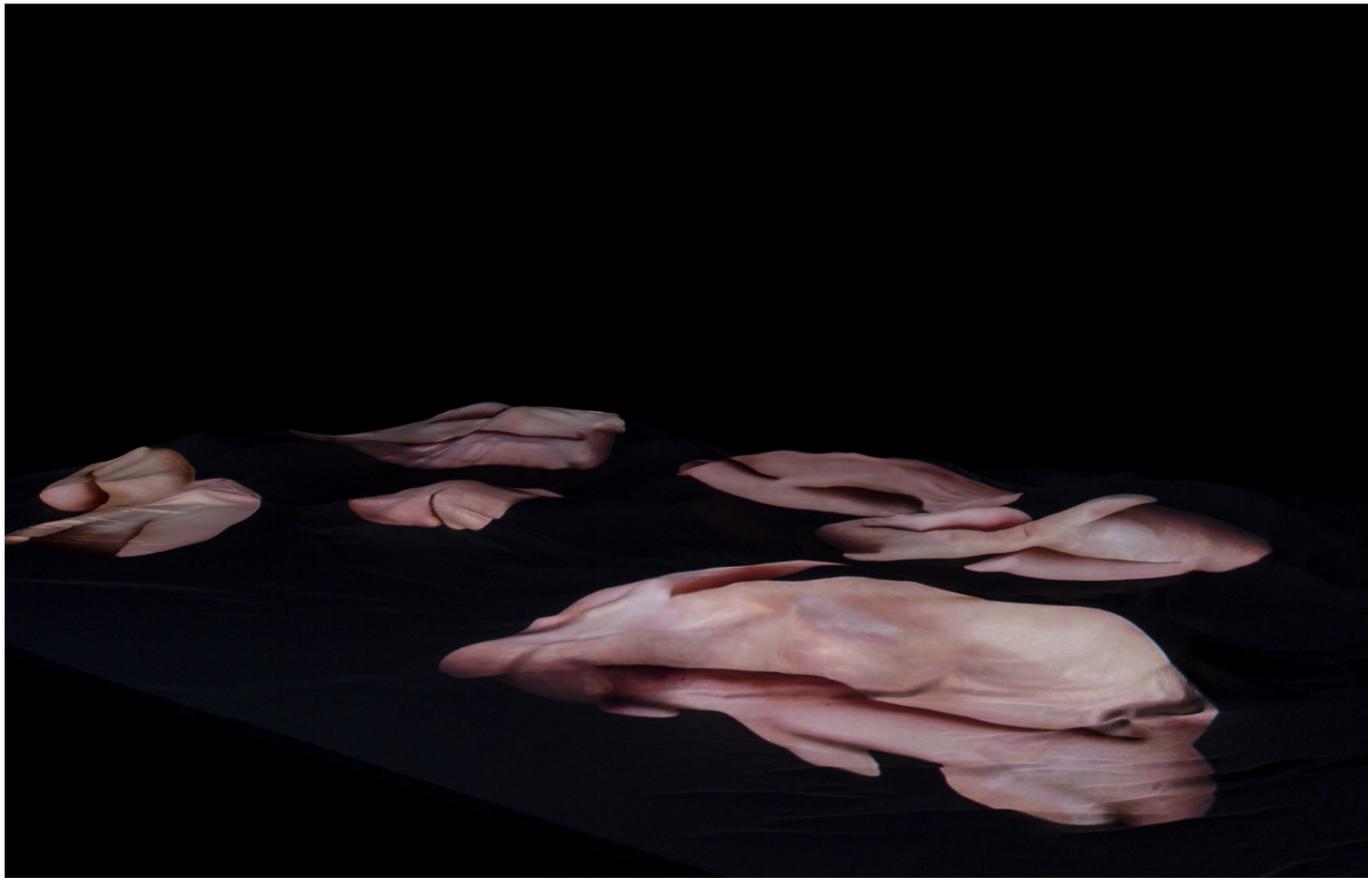
The performance showcases glimpses of a continuous cycle of movement and the shape-forming processes of the surface skin and its carriers.

Through the abstract digital-organic visual language, the piece speaks of 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. Their starting point is their own 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. The collective resides and performs in different places to reframe recurring questions under changing conditions. The respective locations suggest ideas and act as collaborators.

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.

<https://ontransitions.wordpress.com/>



Aussetzen

with *on transitions collective*

Remote IRL hybrid research project, ongoing since 2025

Aussetzen is an ongoing collective research project investigating moments of deliberate suspension. The work unfolds through performative scores, somatic attention, and site-related interventions.

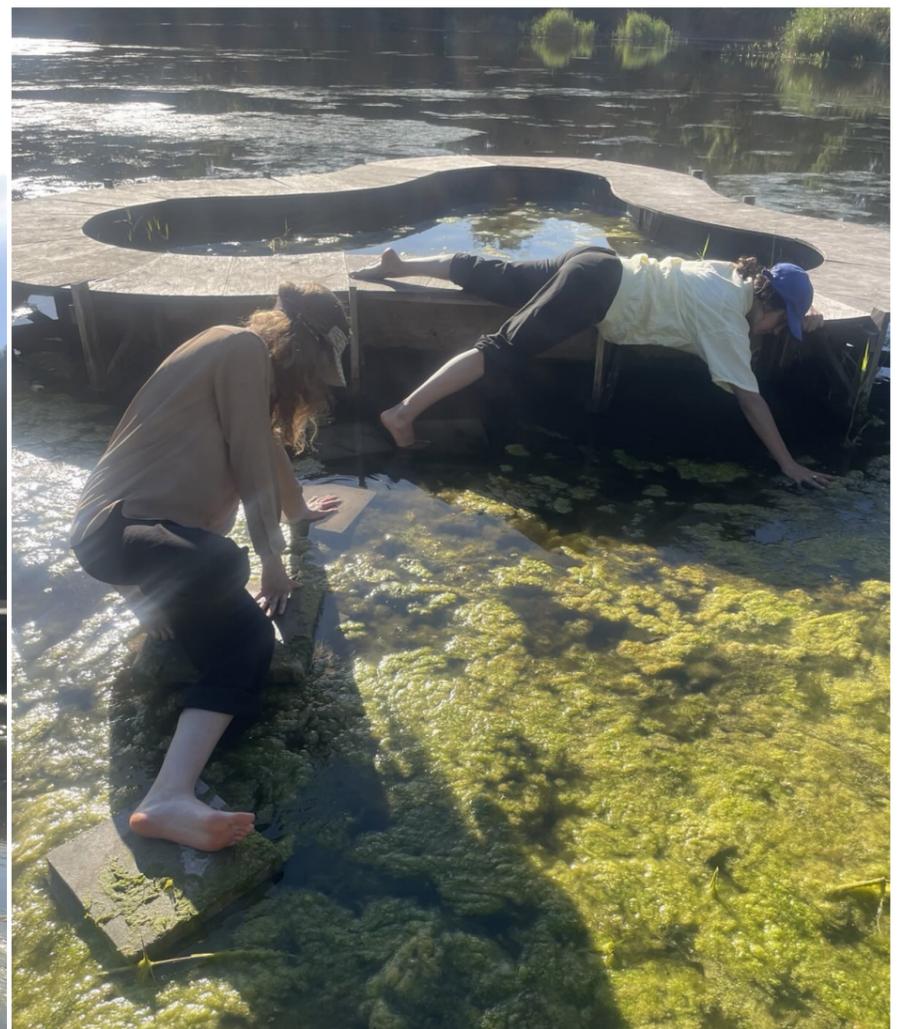
Urban water-sites and water-related conditions form a recurring research lens: public waterways, domestic encounters with water, and bodily fluids as thresholds between interior and exterior states. These environments act as collaborators, enabling access to sensations that mark moments of ‚Aussetzen‘ - a perceptual framework for recognising and entering particular qualities.

Ritualisation is both, subject and method. Personal experiences are structured - as if ritualized or choreographed - through timing, repetition, and compositional framing. Recognised moments may activate actions: performative encounters, minimal or invasive environmental shifts, collecting and relocating objects, contextual displacement. Situations are reorganised, coloured, or re-staged, allowing site-specific practices to migrate into new contexts. These gestures function as temporary inscriptions.

Scores invite daring, curiosity, and the suspension of certainty.

Documentation - photographs, video, and written traces - extends the framed moment into shared space.

The project develops through remote exchange and in-person encounters. Scores, documentations, and proposals circulate, supporting continuous translation and reactivation of practices.





leaking influence

with *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 the year 2030, large parts of the site are to be flooded, thus creating one of the largest lakes around Berlin in the future.

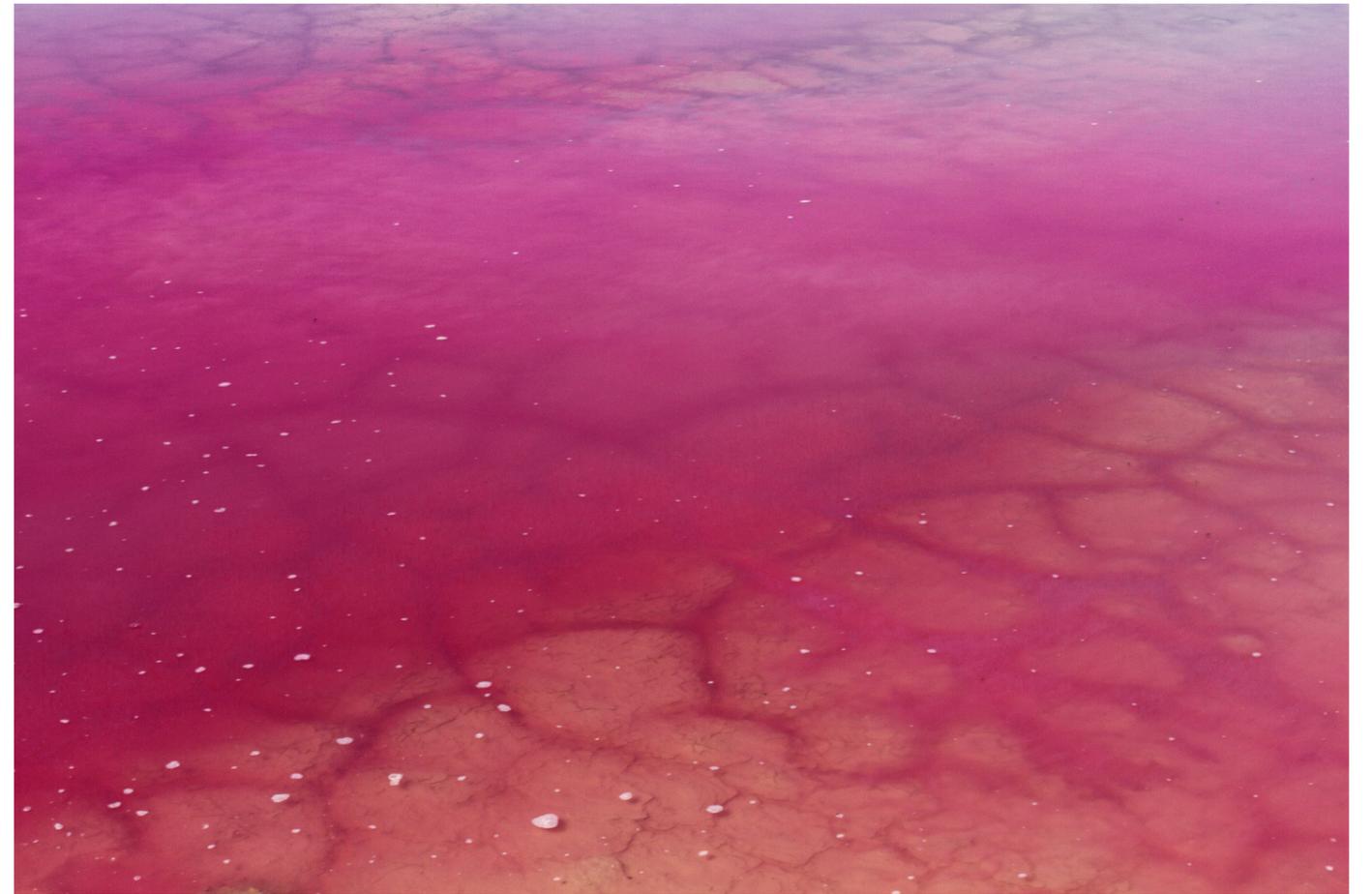
By several multi-day stays, the collective infiltrated the mining site to explore the wide area of this specific landscape. Geological and political history was researched and reflected upon during the exploration. This informed dance exploration and fleeting artistic interventions.

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 Won 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 nuanced, feminine commentary on the predominantly monumental and male-dominated tradition of Land Art: a no less striking and intrusive visibility 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







on transit travel agency

with *on transitions collective*

launched at *Queens Collective*, Marrakesh 2017

A part of the collective practice involves somatic explorations in as diverse landscapes as possible and further translations 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 macro landscapes. Through the act of traveling the method explores emotional states to incomprehension.

During a trip to Merzouga, in the context of the *On Transit travel agency*, the video *Genesis* was created. It was presented in the final performance at *Queens Collective* along with the performative launching of *the travel agency*.

full Video *Genesis*, 2017:

<https://vimeo.com/346928044>

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, rejuvenation 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 & homesickness, preparation and support for rides and flights as well as site specific supply.

on transition collective

presents



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



tracing landscapes

tracing landscapes is originally a movement practice of *on transitions collective*. It becomes part of performative interventions, intertwined with video work, and developed into performative video installations.

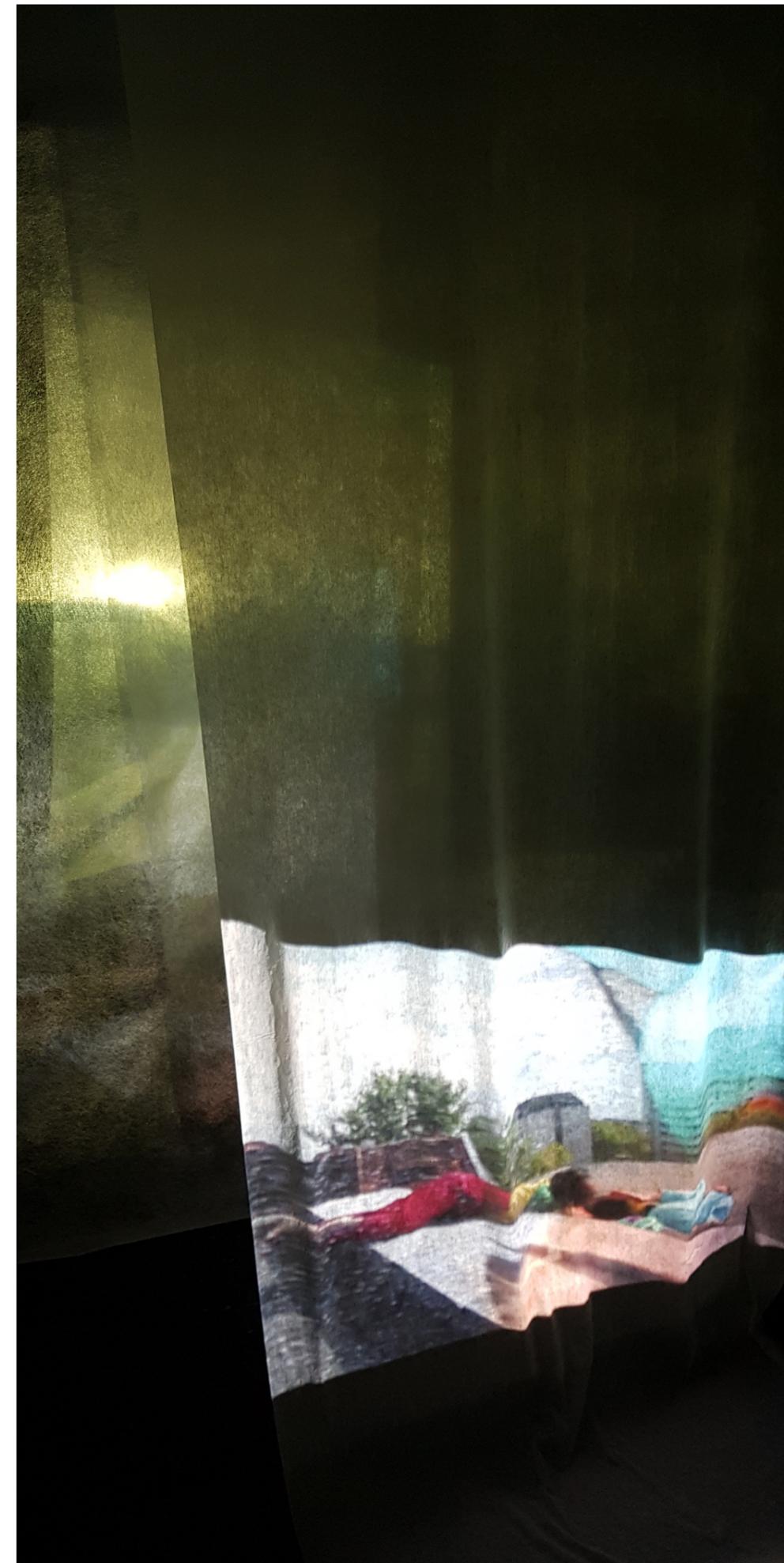
The group moves together as an entity, reading the surface and structure of the substrates they move over. Simultaneously, their bodies become the inscriptive instrument by leaving behind traces and imprints.

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>





Rhizomatic Collective - ongoing since 2016

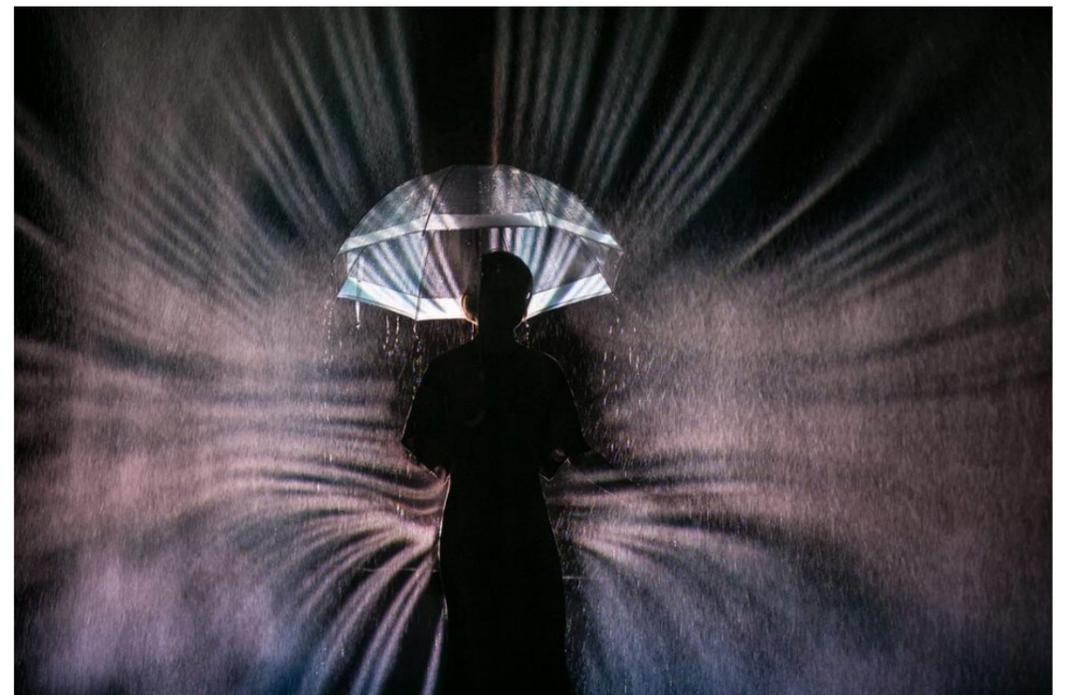
Rhizomatic Collective is a fluid collective consisting of 10 to 30 individuals who create interdisciplinary pieces that blend experimental contemporary circus, dance, music, and spatial installations.

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/>





Eros

Performance by *Rhizomatic Circus Collective*

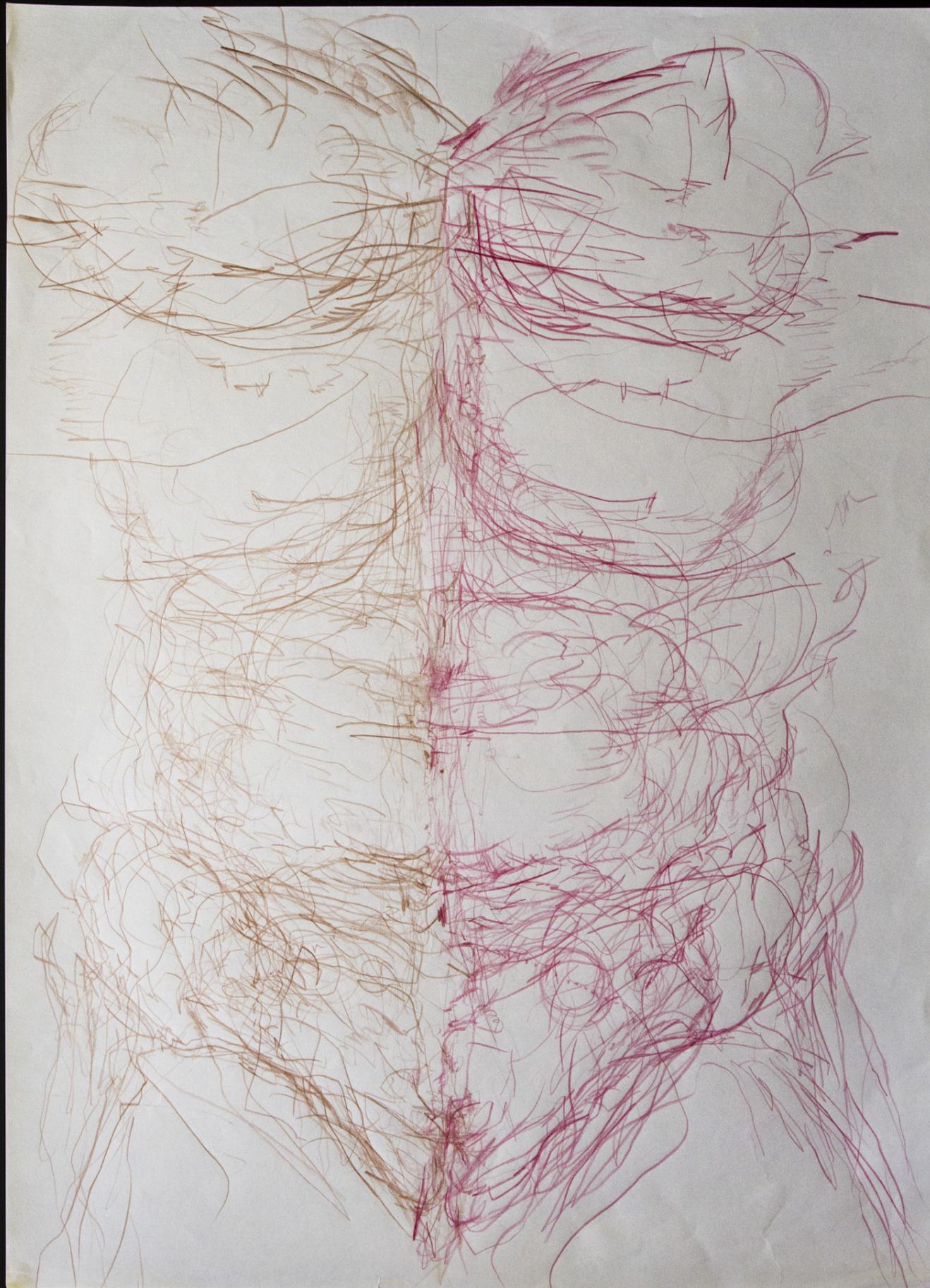
Performed in varying lineups, as a stage play or durational installation

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 and the boundaries between the performers blur.

documentation of the performance, 2019:

<https://www.youtube.com/watch?app=desktop&v=F5bGW1d8aHQ>



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 seeing, one's own corporeality is sensed, palpated, searched and traced. Inner bodily movements and processes are located, sensed, 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 and new states.





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

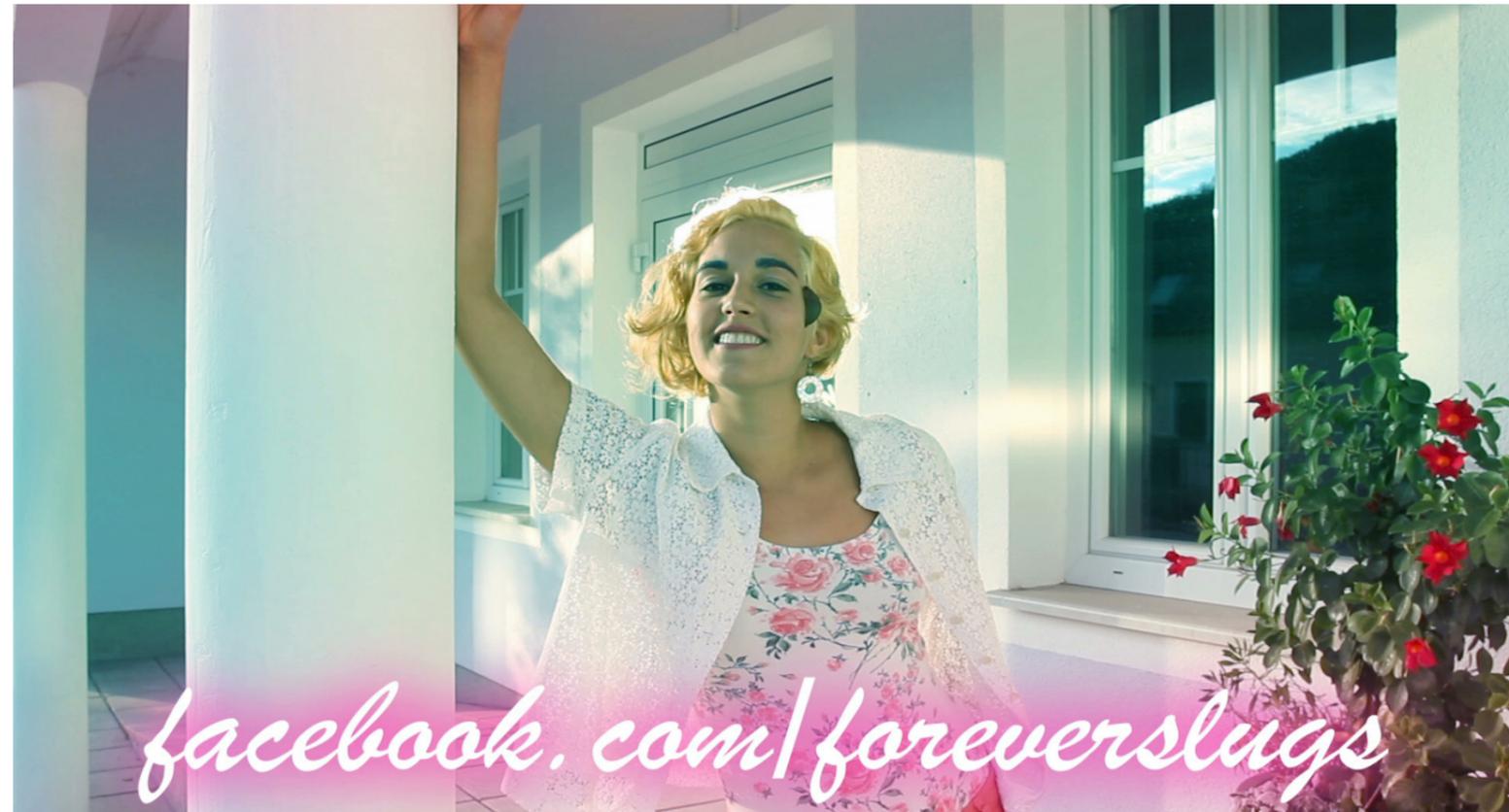
Premiere of the salon at *U5undvierzig*, Wien 2016

forever young simulates a pop-up beauty salon where skin treatments are offered using slugs. The method with live animals promises anti-aging effects, smooth skin, relief from skin conditions, and an overall calming effect through direct contact with the creatures. 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 and ultimately seeks to find an approach in which these two divergent fields meet.

Link to a promotional video:

<https://vimeo.com/807297506>



facebook.com/foreverslugs

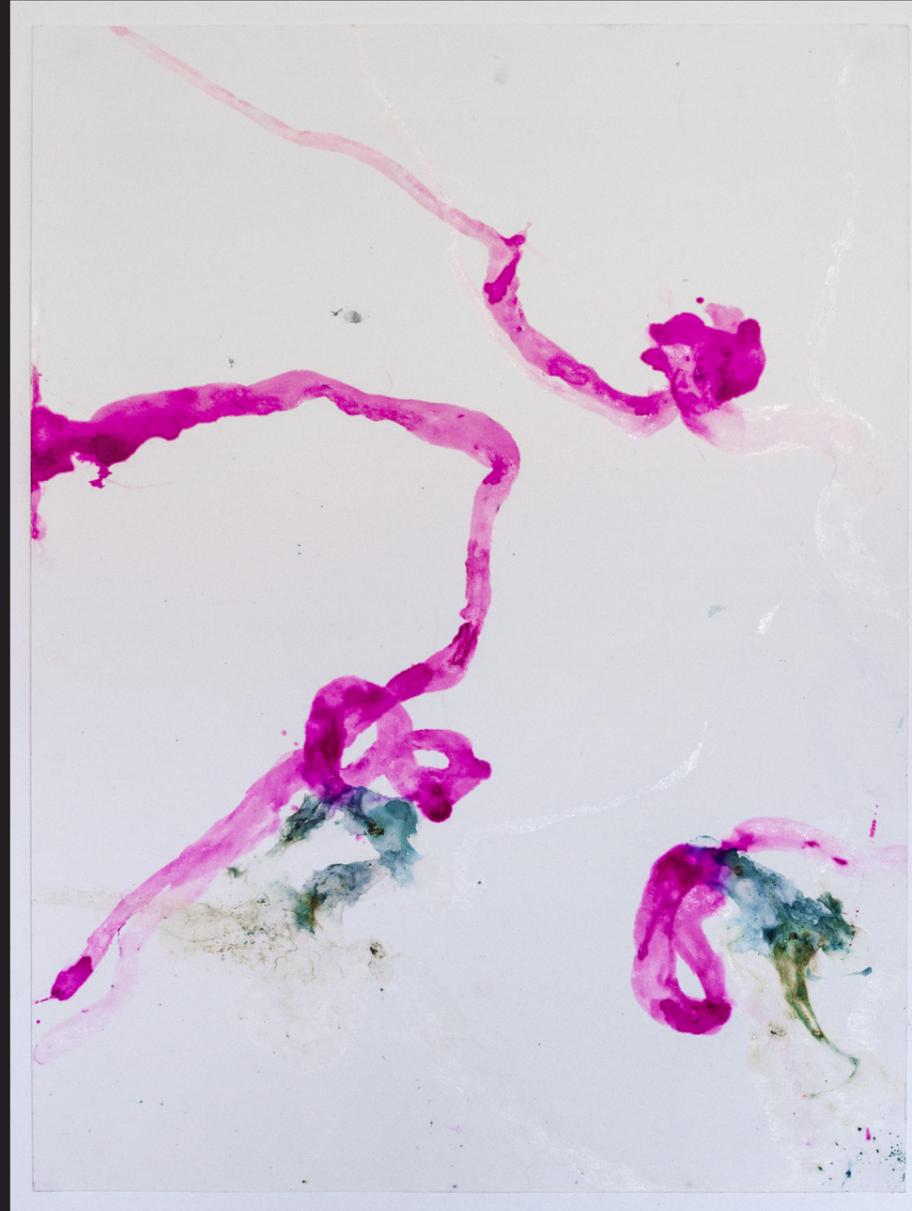


slugpaintings

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.





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*

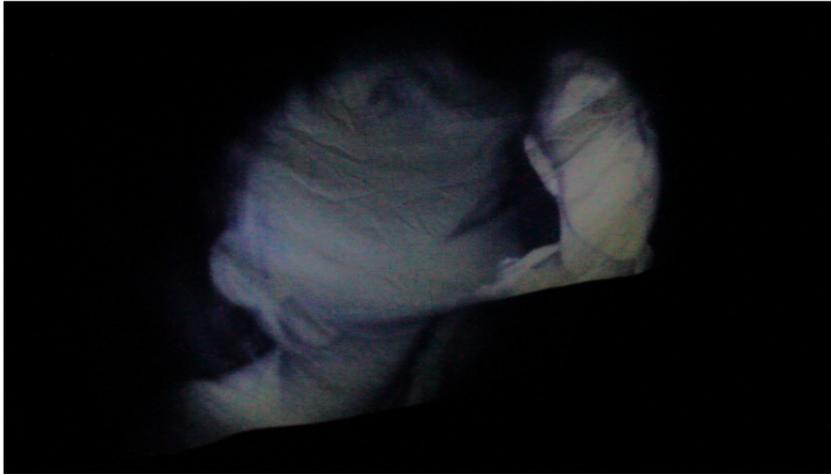
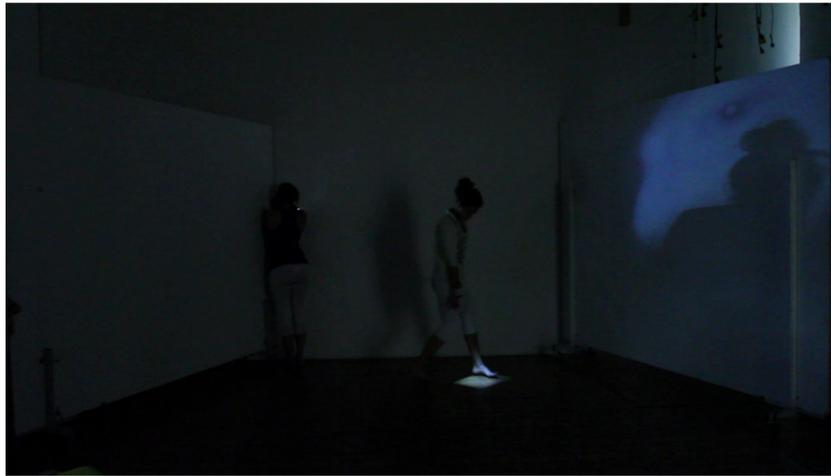
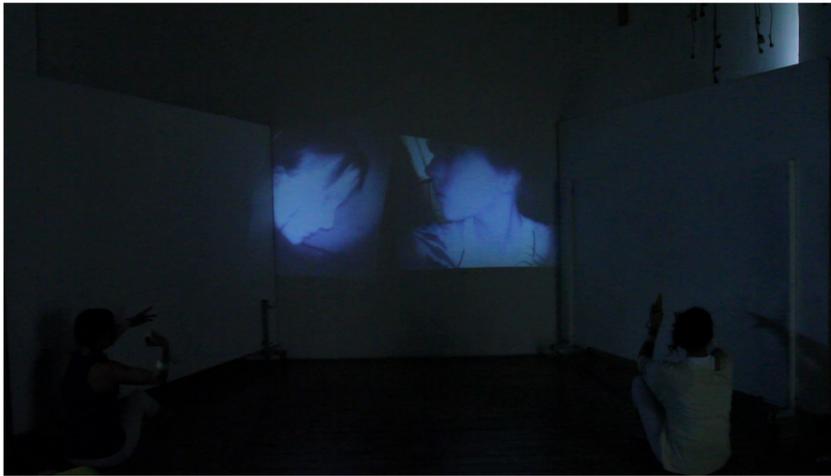
Two bodies in a room, increased through a camera on a hand and a video beamer, film themselves and each other. At the same time the live-recorded material is projected. The bodies communicate on this level.

The movements are influenced by the aim to explore themselves and the counterpart and to explore the advantages and disadvantages the advanced ability allows. The purely visual inspection reveals intimate moments for the viewers via the immediate projection of observation and reveals personal perspectives of encounter.

The bodies in the room, which hardly touch each other, offer a contrast to the projection, where the restricted intangible takes place on a virtual meta level. Physical and spacial inaccessibility stand in opposition to a virtual and digital close-up.

link to the Video-documentation of the performance:

<https://vimeo.com/119957111>





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, being isolated from the outside world, loneliness, distinctions between self-perception, perception of others and external perception, as well as relationships and communication, are all themes of the work. The varying aspects of the gaze - between seeing oneself and seeing nothing - form the line and axis of action.





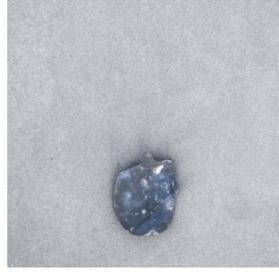
Portraits

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

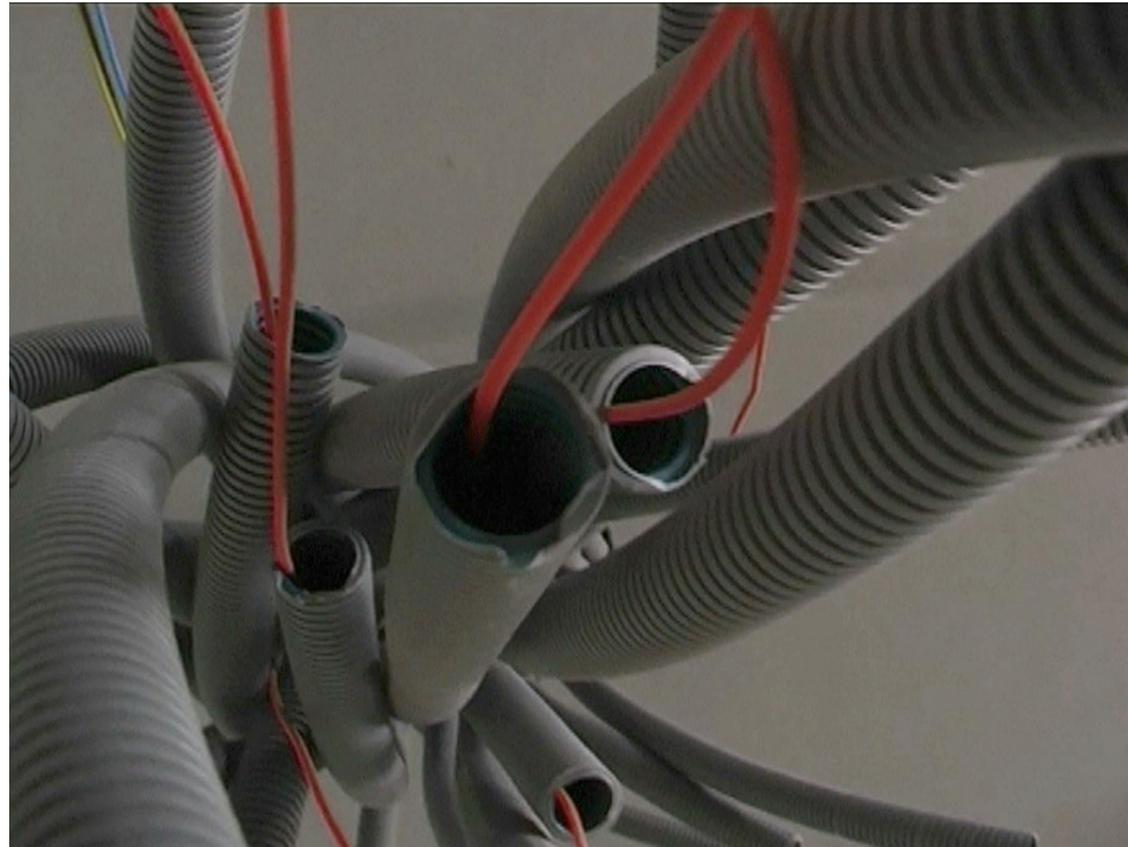
Documentation of a performative intervention,
installation with found materials
a two-part work in collaboration with Florian Sorgo, 2014

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, in relationships and connections to each other, about definitions of human being and 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 ranging from vacations to migration to the flight of unknown personalities.





Interim stage

Video, 6 min

produced and presented in Vienna, 2013

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 and a documentation of a project in public space in Quito, Ecuador in collaboration with Diego Ledesma García. 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 research of the *San Sebastian* neighborhood in Quito and its inhabitants. The painter Diego Ledesma García responded to the photos with drawings.

The resulting works were displayed on the ad spaces of bus stations in another neighborhood of Quito, which is much wealthier than *San Sebastian*. Sixteen bus stops were used along the main road doce de octubre.

The photos and their corresponding drawings were placed as posters on both the front and back of the bus stations. The overload of advertising with its dense mass of information was replaced by images that reflect everyday life. The contrast between the realities of the socially different neighborhoods became visible. A relatively privileged environment was confronted not with the shiny and suggestive world of ad spaces, but with a real life situation just a few kilometers away, without comment and unspectacular.



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