

VALENTIN TSZIN
SELECTED WORKS

Born in 1984 in the city of Vladivostok in the far east of Russia, Valentin Tszin has both Russian and Chinese roots. After graduating from the theatre faculty of the Far Eastern State Academy of Arts, the artist worked for a long time in theatres as an actor and director before immersing himself in the philosophy of butoh dance in 2007. Valentin made it his goal to challenge the very nature of the butoh through his knowledge from martial arts (Taekwondo), independent directing and nonverbal, physical theatre. Valentin moved to Berlin and entered HZT-Berlin in Master of Arts SODA (Solo Dance Authorship). This decision had a great influence on his concept of dance, imbuing it with techno music and rave culture. Since 2013, when the artist founded his personal method 'Semiotics of Human Body', based on the principle of moving into the zone of the intuition, his approach has been to research the dance and the boundaries of human physical and mental capabilities.

Each Valentin's performance is an unrepeatable experience for both the viewer and the performer himself: focused, precise and confident in his movements, Tszin leads the audience into the darkness of consciousness, reaching a new level of sensations. Moving away from the impetuosity of the modern pace of life, he explores the confines of the body, revealing the exceptional potentials and instincts inherent in a person.

With over 50 stage performances and dozens of movies, Valentin Tszin has performed at festivals (Atonal Berlin, CTM, Today's Art, Athens Biennale), at the opening of Dominion Tower in Moscow (Zaha Hadid) and created pieces and workshops with key figures of the butoh scene (Ko Murobushi, Carlotta Ikeda, Akaji Maro and Dairakudakan, Yukio Waguri, Masaki Iwana and others).



Photo by Ulrich Heemann

2023

STRN6 MNTNGR23

Center of Culture, Cetinje (MNE)

2021

Evolution (group)

Gamma Festival (RU)

Disco Dungeon (solo)

GHOST 3 festival Düsseldorf (DE)

Deleuze (solo)

Mutabor, Moscow (RU)

2020

101 Remote Seasons (curatorial)

Deutschlandjahres in Russland(DE+RU)

Expression

Online

Modern böen Stream

Online

Save the world : performance/conference

Online

2019

Amperes (solo)

Ampere Open Air, Antwerpen (BE)

UY Zone (group)

Halle am Berghain, Berlin (DE)

Instincts (solo)

PAF, Acid theater, Berlin (DE)

Blind Dates (solo)

Societätstheater, Dresden (DE)

2018

Les Territoires Ephemerres (solo)

Funkhaus, CTM (HAU2), Berlin (DE)

Per Forma : live Balance (group)

Arena, Berlin (DE) 2018 Everything is Quite Now (solo) Atonal, Kraftwerk, Berlin (DE)

34 (group)

Holzmarkt 25, Berlin (DE)

2017

the Temple (group)

Berlin Art Week, Berlin (DE)

The Elephants' Rave (group)

Alte Münze, Berlin (DE)

Bosch: Parts of His Body (solo,duo,group)

Alte Münze, Berlin (DE)

Monsteur Sound (solo)

Champ Libre, Paris (FR)

2016

Techno Sacrifice (solo)

Berlin (DE); Paris (FR); Amsterdam (NL)

Monsterooz zzz (duo)

Acud Theater, Berlin (DE)

Silent Creation (duo)

Acud Theater, Berlin (DE)

Medea (group)
Superficial Moves (duo)
cut through reality (solo)
I Have Known (duo)
Gaze Zone (solo)

2015

against the body, part.1 (solo)
Instincts (solo)
Out of the Spectacle (group)
Rope Berry (duo)
Deep Memory (solo)

2014

Elephant's Dance (solo, group)
Infant Melee (solo, duo, group)
Deep Memory (solo)
Nocturne con Flavia (group)
Tri+O+Angle (solo, duo, group)
Kindergarten (group)
Dostoevsky. the Corpse (group)

2013

Ode to Ötzi (duo)
Where the diamond sleeps (duo, group)
Out of the Office (group)
Ka Te Túi (group)
Out of the Forest (group)
Danza Butoh en Medellín (solo, group)
in searching for Antignous (solo)
voice and body in between (duo)

Olimpiysky stadium, Kiev (UA)
Spektrum, Berlin (DE)
El Otto, Barcelona (SP)
Acud Theater, Berlin (DE)
Acud Theater, Berlin (DE)

Spazio Ex Ansaldo, Milano (IT)
Arena, Berlin (DE)
Zaha Hadid D' Tower, Moscow (RU)
Crazy Cabaret, Nancy (FR)
Body Radical Fest, Budapest (HU)

Butoh Fever, Bangkok (TH)
Dock 11, Berlin (DE)
Butoh Off, Basel (CH)
Platforma, Moscow (RU)
Dock 11, Berlin (DE)
Platforma, Moscow (RU)
Space, Tokyo (JP)

6 Level, Kiev (UA)
DPI, Moscow (RU)
Solo Interiors, Moscow (RU)

GogolFest, Kiev (UA)
Archstoyanie, Nikola-Lenivets (RU)
Festival de de Poesía, Medellín (CO)
Athens (GR)
Open Stage, Moscow (RU)

2012

Russian Roulette (group)

Tokyo in the Sky (group)

Mediamoon (group)

ЦВЕТЫ.12ч.РАЯ.на.Земле (solo)

Memorial Carnival (group)

Timeless (group)

Demonissia (group)

2011

Telescope (group)

Okean (group)

Zoloto (solo)

Deep Memory (solo)

2010

Twilight Carp (duo)

Heathrow: Summer of Love (group)

Hot Terrace (group)

totem&tabboo (group)

Barkhatt (duo)

2009

Wheel Tango (group)

Метро Назад (group)

2008

Облако, похожее на Дельфина (group)

2007

Соль (group)

Open Stage, Moscow (RU)

Open Stage, Moscow (RU)

Open Stage, Moscow (RU)

Belye Oblaka, Moscow (RU)

Open Stage, St.Petersburg (RU)

MMOMA, Moscow (RU)

Open Stage, St.Petersburg (RU)

Open Stage, St.Petersburg (RU)

Open Stage, St.Petersburg (RU)

Erarta, St.Petersburg (RU)

Black Box, St.Petersburg (RU)

Black Box, St.Petersburg (RU)

Black Box, St.Petersburg (RU)

Open Stage, St.Petersburg (RU)

Place, St.Petersburg (RU)

Schaubuden, Dresden (DE)

Hermitage, St.Petersburg (RU)

Bulgakov House, Moscow (RU)

Drama theatre, Syzran (RU)

Golosova-20, Togliatti (RU)

ALEXAPT

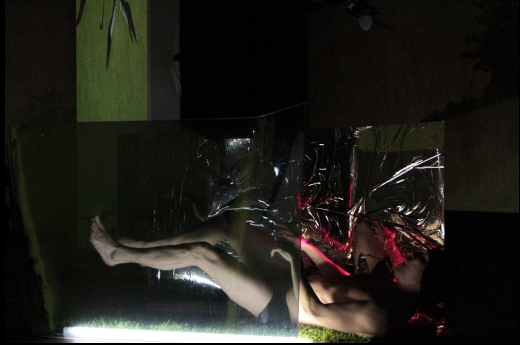
photography

a collaboration with Valentin Tszin









BOSCH=Parts of His Body
Valentin Tszin Solo Performance



Out of the Spectacle (group)
Zaha Hadid D' Tower, Moscow (RU)







Valentin 15



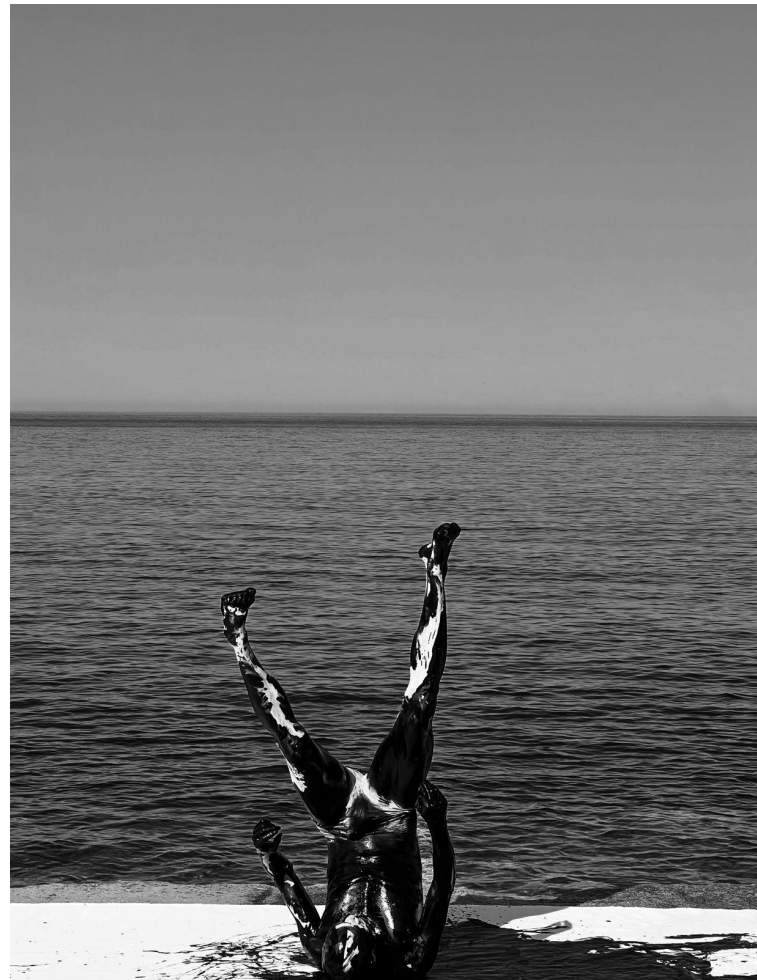
Valentin 16



Valentin 23



Installation View at Gallery Atelier Dado
Cetijne, Montenegro
2023



1950



Schizophrenie by Valentin Tszin

Sound, performance and ritual collide whenever **Valentin Tszin** takes the stage. The Russian-born, Berlin-based artist has become renowned for his teachings and performances which fuse the Japanese art of Butoh with contemporary dance and electronic music. Tszin has performed across the world which also includes collaborative performances with renowned DJ/producer Dasha Rush among others. Tszin now presents a series of four new **performances** to be staged in Berlin beginning on November 14 at ACUD Theater. Each is a separate work and Tszin will be accompanied by Daniel Williams on sound and Madeline White on voice. From Tszin:

For me is very important not to forget what Butoh resonates with or against. I mean the resonance not with original Butoh notations, which remain in the past, but with the real context in which art exists right now. Techno culture today is not only a kind of music but us also a kind of culture and mentality. Like in the revolutionary 60s in Japan the main influence was western culture resonating with traditional Japanese aesthetics, then in the 70s and 80s it was the age of rock'n'roll, punk, industrial etc music. So, in the 21st century it is time for electronic and techno music. This means a very specific way of understanding composition. When a story has no classical structure from the beginning to the end, there might be patterns or fragments (like samples) which repeat and could appear and suddenly disappear at any part of the piece. The performance 'Schizophrenie', made with Daniel Williams, has this approach to the situation of samples appearing, of different bodies hidden in one person. How many doubles do I have? And most interesting is not the quantity of these doubles, but the intensity of their existence at a concrete time and space, and the luck in the centre, controlling them. "Each act is virgin. Even the repeated act". (John Cage)



Today, we are also pleased to present a piece by Daniel Williams that will act as a soundtrack to the performances. Williams has also contributed a few words about the track and performance. (see below)

THE BRVTALIST

MUTANT METROPOLITAN CULTURE

Butoh and techno first came to me as an idea working with Japanese and Russian dancers back in 2005. I was amazed at the reaction of Butoh dancers to electronic sound, at a time when these sounds were still quite unusual in the theatre. Butoh like techno has many local variations but it is somehow an international art form - a rhythm shared by many people. And that first time of bringing them together coincided with the development of software and machines that lent themselves really well to improvisation. Butoh always has an important improvisation element and the language of techno can be powerfully broken down into parts for improvisation.

Improvisation in music and dance is ultimately something that can't be recorded or archived. This gives it a strange and exciting importance today.

Techno gives Valentine and me a very special way to communicate. We can keep our work together as free as possible and make shows which feel like rituals. It gives us a shared resource aesthetically and rhythmically.

The track came about because we had been working a lot with an idea from John Cage, 'Each act is virgin. Even the repeated act'. Because what we do is quite abstract in terms of music, sometimes it is really interesting to bring the same material into something concrete, in this case a club track.

From now through Saturday night, Tszin presents four different chapters on four unique nights that we urge you to experience. For information and reservations see below.

-JRS

WED 14. Nov | 7:45pm | "MITTEL OF NOWHERE"
RESERVATION: <http://www.acud-theater.de/reservierung.php?Event=111474>

THU 15. Nov | 7:45pm | "XHAIN & BERG"
RESERVATION: <http://www.acud-theater.de/reservierung.php?Event=111475>

FRI 16. Nov | 7:45pm | "A DOG"
RESERVATION: <http://www.acud-theater.de/reservierung.php?Event=111476>

SAT 17. Nov | 7:45pm | "ASSEMBLAGE"
RESERVATION: <http://www.acud-theater.de/reservierung.php?Event=111477>

concept and realization

Valentin Tszin (dance)

www.tszin.dance

Daniel Williams (sound)

<http://soundcloud.com/vintage909-ghostradio>

Madeline White (voice)

www.maddishakes.tumblr.com

The Life Form

An interview with Prequel Tapes, Valentin Tszin and Ksenia Mozhayskaya

Right after their collective audio visual performance at Berlin Atonal, Profet's Chief Ideologue Filip Lindström interviews Prequel Tapes, Valentin Tszin and Ksenia Mozhayskaya about what made their show, and of course their collaboration, what it was.



Photo: Frankie Castillo

Valentin Tszin works with dance and artistry in a peculiar way, combining theatre with martial arts in his outlet. He tells me how performances in the Audio Visual Techno scene normally are put together, where – if I understand correctly – the visuals are programmed by an algorithm that follows the movement of the music. The thunderous trio tried to take another path, and actually ended up going the opposite direction. Instead of what now is considered standard when this kind of music is performed live, they assembled the show in the manner of a theatre production, with equal weight on Marco's compositions, Valentin's choreography and Ksenia's live stage design.

»Everything was created like how it's been in classical theatre since ages ago. It was risky« Valentin says.

Hearing Valentin, I don't personally see what the risk actually is when doing something mankind has done for centuries. When I think twice about it, I have to assume that he refers to innovating the Techno scene by declining modern technological aids and approaching an antique method. Presumably, this performance furthermore became a personal risk for each member of the trio, attempting something together that they individually never had tried before.

»Was the show well accepted?« I demand to know.

»Yes« Marco chirps enthusiastically, »the audience was really into it. We could see that they were really surprised. In the beginning, during the first twenty minutes, Valentin was in a cocoon. We wrapped him in plastic. Then he slowly started to move and came out of the cocoon. Like Valentin said, it's very traditional methods but people really got it. We wanted to make sure that the visuals didn't disturb the music, or that the music didn't disturb the visuals. We wanted to make the whole thing a unit.«

[...]

Valentin returns to the method at hand, how not using programming for the visual effects in his opinion made the show more organic. He feels the performance becoming more attentive to the small details when it's based on human reactions and impressions.

»For me, it was the feeling of Jazz« he says. »The changes of the volume and the switching of the tempo creates this contradiction and a dissonance.«

Powered by his obvious joy for this successful performance and newfound trinity, Valentin happily says that the concept can be translated and adapted to smaller audiences or bigger ones, like the crowd they debuted in front of at Atonal. Both him and Marco imply that an observer would see different images depending on one's location in the room, which would also indicate a varied experience. At one point, Marco has a slip of tongue and calls the small crew a »band«, which he almost (but not really) regrets. I think the product of the conjoined forces of the trio can be likened with a band, in the word's right meaning, and what a band traditionally does: collectively creating artistic material, hopefully in a state of balance. [...]

October 3 2018

Filip Lindström

Read more on Profet:

»Hello Space Boy« - An Interview with LOR

[...] »We started with a small idea that we later developed, I wanted to integrate Valentin only for a few moments in the performance and then I started building the whole performance around his character« Ksenia says.

What started out simple slowly grew into a dramaturgically planned story with a definite beginning, torso and end.

»It's about a life form who is born and doesn't know what it wants to be« Marco lets me know. »Ksenia and I had always liked the idea of a character, because the music has this emotional attitude. Ksenia had already come up with a painting of a character with no face that was very expressive with its body. Valentin had worked with other musicians before, and was open to work with us. «

EMOTIONS CAPTURED ON FILM

An interview with two filmmakers of a different kind.

The photographers Andreas Waldschütz and Lukas Rotter, both Austrians based in Berlin, bring the new musical production “Flight from the City – Víkingur Ólafsson Rework” (published by Deutsche Grammophon) to life in a dramatically beautiful way. The former work of composer Jóhann Jóhannsson, who died in 2018, is thus also given a visual remake and builds a bridge from the past to the future. But unlike usual music videos, this work is characterized by tranquility – the viewer has to linger to experience the shown dance performance by the Russian-born artist Valentin Tszin. This film is capable of touching its audience — with extraordinarily staged emotions and the love for detail.

Interview: Katharina Fronius

[...]

...and how did this idea look like?

A.W: Right after listening to the work for the first time, it was clear to us that we wanted to do something with dance. But we didn't want to go in the classical direction with ballet or something similar. Here Lukas had the idea to work together with the improvisational dancer Valentin Tszin.

Lukas Rotter: I already knew Valentin. He is an integral part of the Berlin art scene and known as an art figure and among other things for his expressive dance. He masters “butoh” a form of Japanese dance theater.

A.W: With his video, which he sent us because of our request, we cut a mood film for the first time and then sent it to Deutsche Grammophon – that's how we won the project.

The result is an emotionally charged music video or better a short film. What exactly connects you personally with this classical composition?

L.R: I knew the works of Jóhann Jóhannsson from before – precisely because of his film music. I was very touched by the piece from the very first second. It is incredibly emotional.

Nevertheless, we were faced with a very big challenge here: it's classical... avant-garde music, which is relatively difficult to classify. And then there is the length of the piece. To write a story for a seven-minute piece of music that carries Andreas and my signature, but which should still be translated by Valentin.

The goal was to convey emotions and feelings, our feelings. But what finally happened during the shoot was only based on Valentin's performance.

Valentin Tszin could be described as a performance artist. In this film he improvised. How exactly were you able to act as directors or behind the camera as normally it is up to the director to determine the exact procedure?

A.W: For us the story was quite clear. The theme was: Leave the old behind and dive into the new – endings and new beginnings. That can of course be interpreted with life and death. The fact that the actual composer of the work, Jóhann Jóhannsson, just past away was just one matching point. Later we learned that he, too, had recorded this work as an improvisation piece at that time – so the circle closes to our concept.

Based on this idea, which is metaphorically reflected in the film through light and shadow, but also through the clothing in black and white, we have briefed Valentin. Obviously Valentin is not a dancer you can force a choreography on. He does expressive dance, which means that everything he does is improvisation. We wanted to capture exactly that. So we didn't really know what to expect on the set – he just got going – based on our idea.

L.R: What needs to be added here: He has completely internalized each of his movements. He prepared himself for the whole piece in advance and was able to play his dance repeatedly. Completely without music! Because, unlike usual, Valentin insisted on performing completely without the piece playing in the background. He masters dance like an actor masters his text. This in turn gave us the opportunity to repeat sequences and to capture them correctly.

Also striking in this film are the different camera techniques – such as prisms or perspectives, where, among other things, drones were used. Was it difficult to combine these techniques with Valentin's improvisation?

A.W: Of course the film was not produced in one take. We had our ideas and experience in the run-up, which formats and techniques were suitable. On location we improvised accordingly and drew from this basis.

Why did you choose a desert for the shoot?

L.R: Of course, the limited freedom to travel played a role at that time. The video was also shot on only two days in early August. To film in the desert was our desire, because it was important to us to have a beautiful wide and pure landscape, which doesn't distract from the dance performance and also we wanted to ensure Valentin is able to interact with his surrounding. In Europe there were only a few options for this. In Poland we found what we were looking for. Despite Corona from Berlin this place was easy to reach with our small five-man crew.

[...]



 **SATURN SIX GALLERY**