

IMPULSTANZ

Vienna International Dance Festival



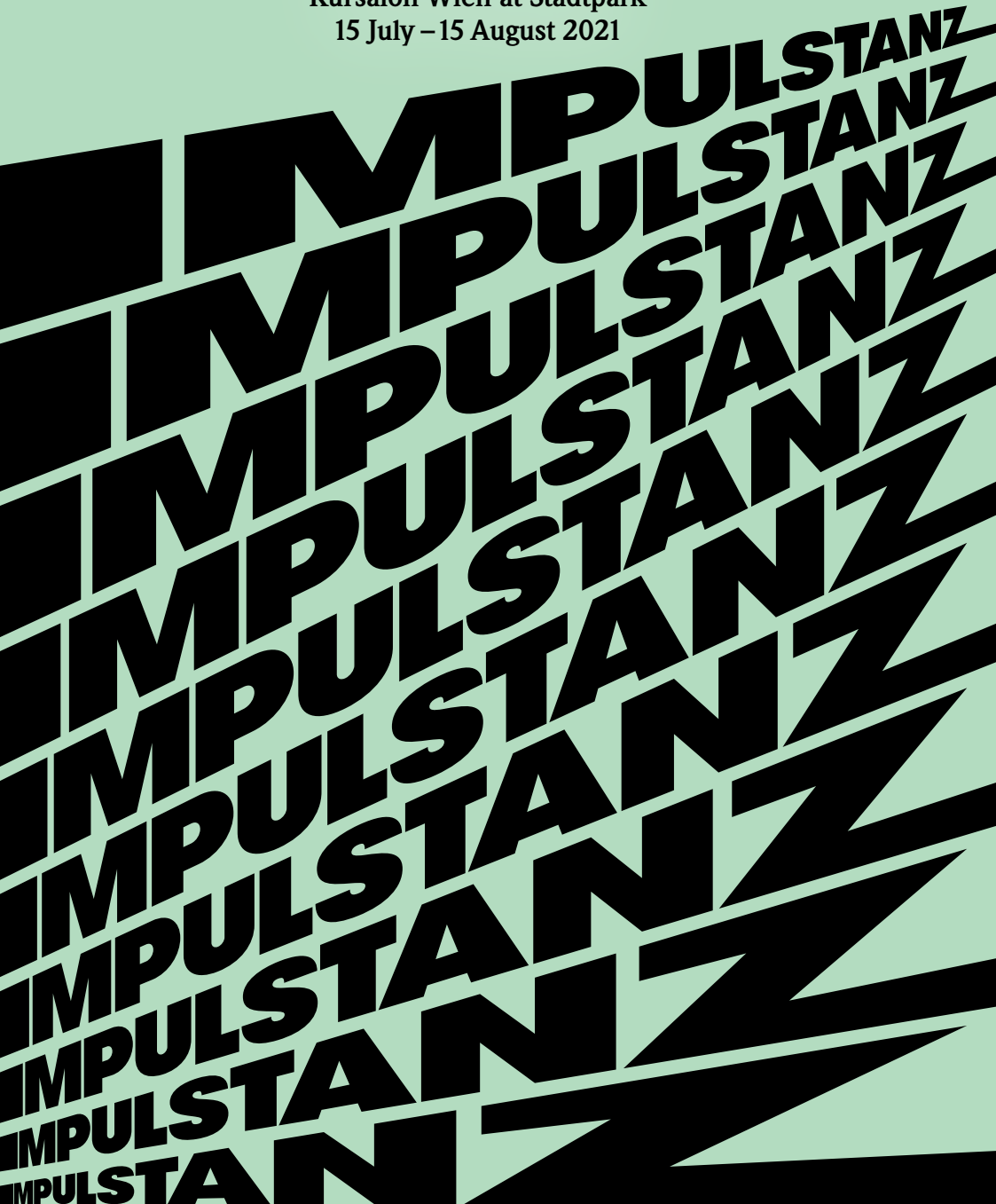
Life Long Burning:
Creative Crossroads Artists, Cycle 1

Austria / Bulgaria / Croatia / Estonia / Finland / France /
Israel / Germany / Hungary / Slovenia / Sweden

On the Road to Nowhere

Sozial

Festival Lounge
Kursalon Wien at Stadtpark
15 July – 15 August 2021



ON THE ROAD TO NOWHERE

Life Long Burning:
Performance Situation Room
(Showing)

24. Juli 2021, 19:30

26. Juli 2021, 19:00

Leopold Museum
Uraufführung

ALEXANDER GEORGIEV

bei ImPulsTanz

danceWEB:

2010/2017
danceWEB Scholarship
Recipient

**DARIO BARRETO
DAMAS**

bei ImPulsTanz

danceWEB:

2017
danceWEB Scholarship
Recipient

LAURA KIRSHENBAUM

bei ImPulsTanz

danceWEB:

2016
danceWEB Scholarship
Recipient

OFELIA JARL ORTEGA

bei ImPulsTanz

Performances:

2018
B.B
(Choreographer, Performer)
Prix Jardin d'Europe 2018

danceWEB:

2011 danceWEB Scholarship
Recipient

SNJEZANA PREMUS

bei ImPulsTanz

danceWEB:

1998
danceWEB Scholarship
Recipient

SONJA JOKINIEMI

bei ImPulsTanz

Performances:

2016
Hmm
(Choreographer, Performer)

ON THE ROAD TO NOWHERE

By and with the artists and artist collectives

Beatrix Simkó
Divert / Inclusive Movement Research Collective
Laura Kirshenbaum
Ofelia Jarl Ortega
Snježana Premuš
Sonja Jokiniemi
STEAM ROOM
WILHELM GROENER

*Facilitator, Coordination,
Curatorial Overview, Feedback*
Costas Kekis

Project Management
Johannes Maile

Technical Support
Sound Christoph Keinzel, Michaela Pink
Light Edgar Aichinger
Stage Thomas Fischer, Tommi Fitzl
Video Tom Faschin



Bundesministerium
Kunst, Kultur,
öffentlicher Dienst und Sport



ÜBER ABOUT

Obwohl der Titel *Performance Situation Room* eine Singularität des Raums, einen einzigen Raum nahelegt, erstreckt sich dieses Showing über alle Räume im Untergeschoss des Leopold Museums. In dem Versuch, die Vielfalt der Perspektiven der mitwirkenden Künstler*innen zu repräsentieren, werden an einem multimedialen Abend von Tanz, Soundinstallationen, Tanzfilmen und Projektionen unterschiedliche Räume in Bewegung gesetzt. Zwei Jahre lang hat jede*r Künstler*in und jedes künstlerische Team in unterschiedlichen vom Netzwerk Life Long Burning zur Verfügung gestellten Räumen und Formaten gearbeitet. Diesen Sommer trafen sie sich physisch in Wien und haben nach einer intensiven Arbeitswoche im Museum nicht nur künstlerische Praktiken und Ressourcen miteinander geteilt, sondern auch ihre Kolleg*innen zu einer einvernehmlichen Störung dieser Praktiken eingeladen. Das Ergebnis ist eine simultan stattfindende Multiplizität von Medien, die das Publikum im eigenen Tempo und den eigenen Interessen folgend frei besuchen kann. Zwischen Archiv und Aktualität, Happening(s) und Choreografie, wird der Museumsraum von performativen Interventionen in Bewegung gesetzt, verzerrt und neu geformt. Er ist nicht nur das Archiv der individuellen kreativen Arbeit der letzten zwei Jahre, sondern auch das Archiv der Zusammenarbeit, die innerhalb

einer Woche im Rahmen von ImPulsTanz stattfand. Erinnerungen, Begehren, Visionen und Fantasien zirkulieren in jedem Raum und geben einem Chor der Träume die Möglichkeit, manifest zu werden. DIY-Ästhetiken vermischen sich mit physischen Erinnerungen, ortsspezifischen Sensitivitäten, gequeerten Volkstänzen, performativen Zeichnungen, unsichtbaren Objekten und imaginären Körpern. Die Zuschauer*innen sind eingeladen, ihren Insektenblick zu nutzen – wie Donna Haraway sagt –, um das Leopold Museum zu durchstreifen und eine mosaikförmige Ästhetik entstehen zu lassen. Der Performance Situation Room findet nicht im (Epi-)Zentrum statt, sondern an der Peripherie. Er vibriert im Raum nicht als Erd-, sondern eher als Nachbeben.

Costas Kekis
costaskekis.com

Even though the title Performance Situation Room implies a singularity of space, one room, this showing spans in all the rooms at the basement of Leopold Museum. In an attempt to represent the diversity of perspectives of the participating artists, different spaces (rooms) are activated in a multimedial evening of dance, text, sound installations, dance films and projections.

For two years, each artist or artistic team have worked in different places and formats offered by the Life Long Burning network. This summer they physically met in Vienna and after an intense working week in the museum, not only have they shared artistic practices and resources with each other, but they have also invited their colleagues to a consensual disruption of those practices. The result is a simultaneous multiplicity of media, including visual art and performative utterances, which the audience is invited to visit freely at their own pace and interest.

Between archive and actuality, happening(s) and choreography, the museum space is activated, distorted and reshaped by performative interventions. It is not only the archive of the individual creative work of the last two years but also the archive of the collaborative work which took place within a week in the frame of ImPulsTanz. Memories, desires, visions and fantasies are circulating in each room, giving space for a chorus of dreams to manifest.

DIY aesthetics mingle with physical memories, site-specific sensitivities, queer(ed) folk dances, performative drawings, invisible objects and imaginative bodies.

The spectator is invited to use their insect vision, as Donna Haraway puts it, in order to browse the Leopold Museum basement by evoking a mosaic aesthetic.

The Performance Situation Room takes place not at the (epi)centre but the periphery. It vibrates in the space not as an earthquake but rather as an aftershock.

Costas Kekis
costaskekis.com

BEITRÄGE CONTRIBUTIONS

BEATRIX SIMKÓ

Ich war sehr aufgeregt, meine Künstlerkolleg*innen nach fast drei Jahren zu treffen, nachdem wir uns zuletzt kurz in Wien zum Beginn unseres zweijährigen künstlerischen Arbeitens getroffen hatten.

Das ist ein sehr bekräftigender und zugleich herausfordernder Moment, um die künstlerische Praxis aller anderen kennenzulernen, Informationen zu erhalten und auszutauschen und in sechs Tagen gemeinsam Entscheidungen zu treffen, die zu den Performances führen.

Das Leopold Museum ist ein großartiger Vermittler in diesem Prozess. Der Raum unterstützt eine Vielzahl unserer Ideen, Versuche und Imaginationen – der leere Ausstellungssaal nimmt unsere Bilder, Körper, Objekte, Aktionen und Interaktionen dynamisch in sich auf.

Dabei hat jeder kollektive Prozess seinen eigenen Charakter des Aushandelns und der Entscheidungsfindung. Eine gemeinsame Basis zu finden, klingt ideal, muss aber auch umgesetzt werden. Ich denke, wir haben während unserer Woche intensiv daran gearbeitet.

Ich persönlich habe mich mit einigen Praktiken und Ideen in die Gruppe eingebracht und auch an den kollektiven choreografischen, bewegungs- oder klangbasierten Erfahrungen teilgenommen. Ich habe ein Video installiert, das ich während des zweijährigen Programms entwickelt habe.

In diesem Moment befinde ich mich selbst in einem Zustand des Übergangs, da ein neues Leben in mir wächst, das einen einzigartigen performativen Raum für uns schafft, für den ich sehr dankbar bin, um ihn mit ihr, meinen

Kolleg*innen und dem Publikum zu teilen.

I was very excited to meet my fellow artists after almost three years, before which we had just shortly met in Vienna as the start of our two-year artistic cycle.

This is a very recharging and at the same time challenging moment to get to know each other and everyone's artistic practices, receiving and sharing information, and making decisions collectively in six days that lead up to the performance events.

Leopold Museum is a great facilitator in this process, the space supports a lot of our ideas, tryouts and imaginations – the empty exhibition space dynamically establishes our images, bodies, objects, actions and interactions within itself.

Each collective process has its own character of negotiating and decision making. Finding a common ground sounds very ideal, but needs its practice, too. I think we have worked on it intensively during our week.

I personally contributed to the group with some practices and ideas and also took part in the collective choreographic, movement-based or sound-based experiences. I've installed a video that I created during the two years program.

At this very moment I am at a state of transition myself, as a new life is growing inside me, who is creating a unique performative space for us, that I'm very grateful to share with her, with my colleagues and the audience.

DIVERT / INCLUSIVE MOVEMENT RESEARCH COLLECTIVE

Performance, Situation, Fantasie (Donnerstag, 22 Juli 2021)

Die Festigkeit des Bodens behauptet sich durch Rituale des Kennenlernens. Kreisformen und Maiskolben. Überwürzt und roh, aber der Mund sehnt sich trotzdem danach. Schreit danach, sich zu bewegen. Rasend.

Öl findet seinen Platz, indem es vom Behälter rutscht. Bilder werden durch die mühelosen Impulse der Zweckmäßigkeit geboren, unterstützt von fernen Kreaturen – eigentlich nur der einen. Lasst uns gemeinsam in den Abgrund unserer individuellen Themen hinabsteigen, uns fragmentieren, damit wir allen Wegen folgen können. Ich spüre deinen Körper, deine Berührung, deinen Humor. Wir tauschen uns aus und bewegen uns. Ein. Aus. Ein. Aus. Umschalten. Ein. Ein. Aus. Ein. Sinne ändern sich. Aus.

Whoosh, wie der Wind, der die Ankunft der U-Bahn ankündigt.

So war es jedenfalls für mich.
– Tara

Kompostierung, Anhäufung von Sedimenten auf den Sedimenten verschiedener Materialien in verschiedenen Räumen, zusammengeschnitten auf dem weißen Marmorboden. Was wird, wenn Imagination auf unbekannte Imaginationen trifft, wenn Bezugspunkte noch in der Phase der Verhandlungen sind?

Vertrauen, Bewusstsein, Großzügigkeit, Achtsamkeit. Wir sind alle hier, niemand gibt auf oder lässt los. Es entsteht eine Aufführungssituation, faserig und porös zugleich.
– Silvia

Befreiung von Originalmaterialien aus ihrem ursprünglichen Kontext. Rekreation von Standbildern in Bewegung. Verschmelzen mit einem anderen Vorstellungsprozess, Objekten, Stimmen, Texten. Möglichkeiten eröffnen, stärkere Stimmen, Geschichten, Orte der Störung aufbauen und gebären. Was wird daraus? Wessen Traum ist es? Ist das alles ein kollektiver Traum? Wir finden Wege, uns in den unbekanntesten Territorien zu treffen, die in ihren Fragmenten irgendwie vertraut erscheinen. Wie Bausteine eines möglicherweise nie endenden Puzzles. Erschaffen, neu erschaffen, in Schleifen wiederholen, austauschen, das Netz aus Stimmen, Bildern und Geschichten weben.
– Marina

Performance, Situation, Fantasy (Thursday, 22nd July 2021)

The solidity of the ground affirms itself through introductory rituals. Circular forms and corn cobs. It is over-seasoned and raw, but the mouth craves nonetheless. Aching to move. Racing.

Oil finds its place by sliding off the container. Images get birthed through the effortless impulses of practicality, aided by distant creatures – just the one, actually. Let us descend together into the abyss of our individual issues, fragmenting ourselves so we can follow all paths. I feel your body, your touch, your humour. We exchange and move. On. Off. On. Off. Switch. On. On. Off. On. Minds change. Off.

Whoosh, like the wind announcing the arrival of the underground.

*That's how it was for me, anyway.
– Tara*

*Composting, piling sediments on the sediments of different materials in different spaces, smeared together on the white marble floor. What happens when imagination meets the unknown imaginations, when reference points are still in the phase of negotiations? Trust, awareness, generosity, care. We are all here, nobody is giving up or letting loose. The performance situation is emerging, fibrous and porous at the same time.
– Silvia*

*Freeing original materials from their initial context. Recreation of still images on the move. Merging it with another imagination process, objects, voices, texts. Open possibilities, building and birthing stronger voices, stories, places of disruption. What becomes of it? Whose dream is it? Is this all a collective dream? We find ways to meet each other in the unfamiliar territories which, in their fragments, somehow look familiar. Like building blocks of a possibly never-ending puzzle. Create, recreate, repeat in loops, exchange, weaving the web of voices, images and stories.
– Marina*

LAURA KIRSHENBAUM

Wie kann man Raum, Zeit und Wünsche in einer Gruppensituation teilen? Womit sollen wir anfangen und wie kann es funktionieren? Welche Form wird es letztendlich annehmen? Diese und andere Fragen gingen mir vor und während des rasanten Arbeitsprozesses im Performance Situation Room durch den Kopf. Da ich weder eine klare Richtung noch vorgefertigte Strategien hatte, um diese Fragen zu beantworten, habe ich mich entschieden, Ja zu sagen, als Manifestation einer möglichen Offenheit in einem ungewohnten künstlerischen Umfeld.

Ja zu unterschiedlichen künstlerischen Vorschlägen (also zu einer Vielfalt von Ästhetiken, physischen Ansätzen, Gedanken und Vorstellungen), Ja zur Verkörperung von Dialekten verschiedener Gruppen und Individuen, Ja zu Spontaneität und Experimenten, Ja zu Leichtigkeit und Spaß, Ja zur Praxis der Loslösung und Ja zum gemeinsamen Zeitvertrieb; sowie Ja zu Konflikten, Reibungen und Schwellensituationen. Ja-Sagen zu allem, im Geist und im Körper, wird in der Praxis zum Prisma und zur Motivation, in der ich mich aufhielt und der ich folgte, wissend, dass das Nein immer als Möglichkeit zur Hand war. Indem ich das Ja zuließ, stieß ich auf folgende Frage: Wie kann man trotz der gegebenen Unterschiede in Zeiten der Ungewissheit mit Fürsorge und gegenseitiger Unterstützung zusammen sein?

How to share space, time and desires in a group situation? With what should we begin and how to make it work? What will be the final shape it will take? These questions, amongst others, were appearing in my mind before and throughout the rapidly composed Performance Situation Room working process.

As I had no clear directions nor pre conceived strategies to negotiate those questions through, I have decided to say YES as a manifestation of possible openness in an unfamiliar artistic setting.

Yes to different artistic propositions (therefore multiplicity of aesthetics, physical approaches, thoughts and imaginations), yes to the embodiment of dialects of diverse group and individuals, yes to spontaneity and experimentations, yes to lightness and fun, yes to the practice of detachment and yes to spending time together; as well as yes to conflicts, friction and situations of threshold.

saying yes to everything in mind and in body, becomes in practice the prism and motivation I inhabited and followed after; knowing that No was always a possibility at hand.

By allowing yes to take place, I came across the following question: how to be together with care and support despite the given differences in times of uncertainties?

OFELIA JARL ORTEGA

Ich bin immer an Machtdynamiken interessiert, aber wir müssen Vertrauen und eine gemeinsame Basis aufbauen, damit wir uns an Orte bewegen können, an denen wir gemeinsam Risiken eingehen können. Hier hatten wir noch nicht die Zeit, diese Grenzen, Bedürfnisse und Wünsche tiefergehend zu entwickeln, wir verhandeln noch Raum und Zeit...

Während der gemeinsamen Woche im Leopold-Museum habe ich versucht, Praktiken zu finden, die wir teilen können, die Handlungsfähigkeit geben und Autonomie innerhalb der Gruppe und unserer unterschiedlichen Konstellationen schaffen.

I'm always interested in power dynamics but we need to build trust and common grounds for us to be able to move to places where we can take risks together. Here, however, we've not had the time to draw these lines of limits, needs and desires in depth, yet we're negotiating space and time...

During the week together at Leopold museum I've tried to find practices of mine that we can share, that give agency and create autonomy within the group and our different constellations.



Performance Situation Room - Laura Kirshenbaum day 3 © Tara Ivanišević

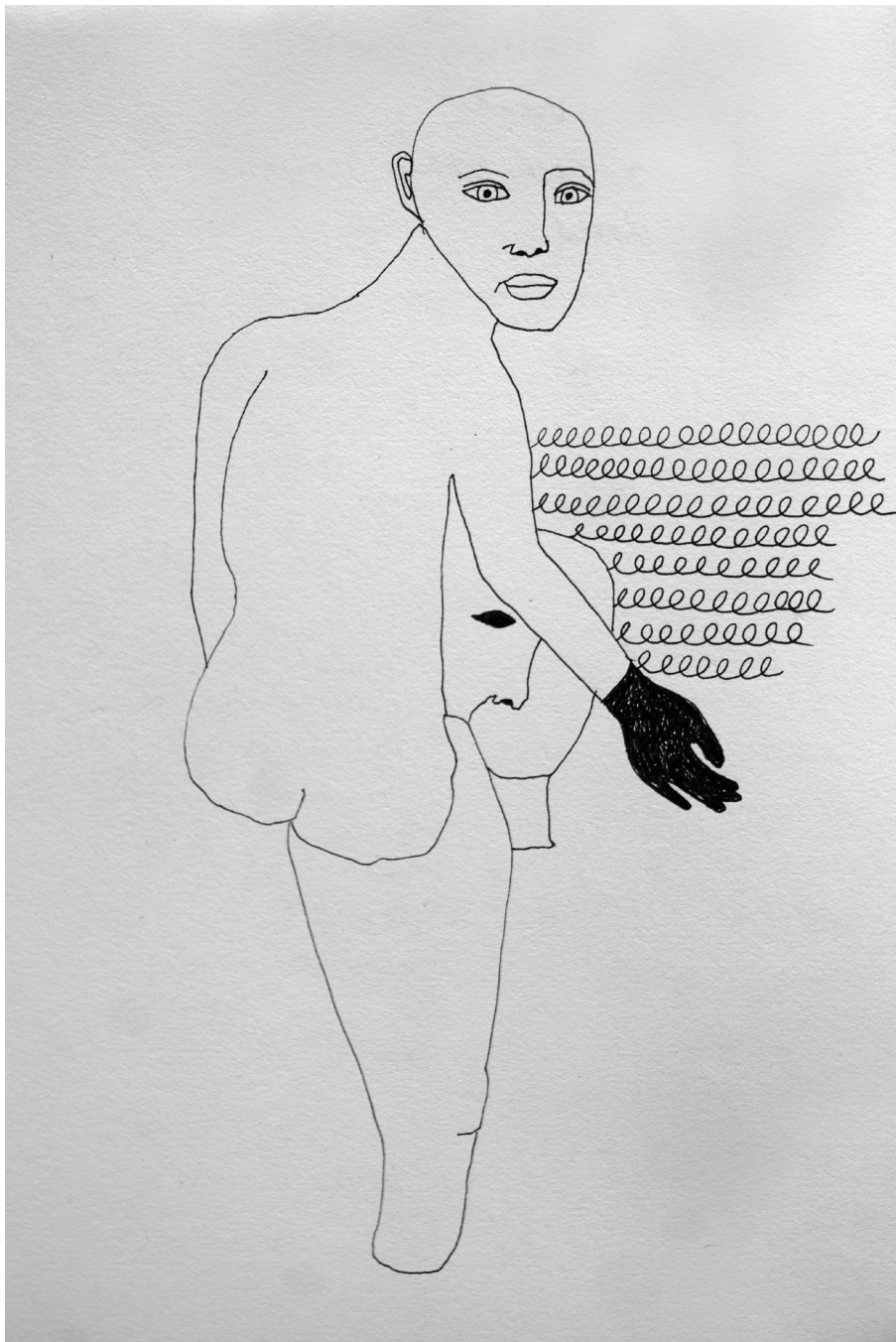


© Marcandrea

SNJEŽANA PREMUS

Ich bin neugierig auf die Art und Weise, wie unsere Sinne des Tastens, Sehens und Hörens zu überlappenden Sinneserfahrungen im Bereich der Bewegung, der visuellen und der Klanginstallation geführt werden können. Können wir Klang sehen? Können wir berühren, was wir sehen? Können wir den visuellen Raum hören? Was sehen wir, wenn unsere Augen geschlossen sind und unsere anderen Sinne die Erfahrungen aufnehmen? Verschiedene Präsenzen und Beobachtungen sind auch in meiner Forschung präsent, und Teil des Projekts PSR zu sein, fordert dies heraus: Wie sich die Abwesenheit in eine Präsenz verwandelt. Die Texte, die ich für die Installation verwendet habe, sind ein Dokument meiner somatischen Erforschung mit meinen Kolleg*innen, mit denen ich zwischen 2018 und 2020 während des Creative Crossroads Projekts intensiv gearbeitet habe. Ihre innersten Erfahrungen werden für die Augen sichtbar offengelegt. Versteckt in Form einer Partitur oder eines poetischen Gedankens. Und lösen in uns die Einstimmung auf den eigenen Körper aus. Wie Spinoza sagte: „Der menschliche Körper braucht zu seiner Erhaltung viele andere Körper, aus denen er sich sozusagen ständig regeneriert“. Und in diesem Sinne bin ich präsent, indem ich mit anderen Künstler*innen in Kontakt bin, mit Costas, Christine, Johannes. Meine Gegenwart atmet durch die mit anderer Hand geschriebenen Wände. Die Kraft des Loslassens. Das Kunstwerk als eine Linie (wie der Anthropologe Tim Ingold sagen würde), durch die wir korrespondieren.

I am curious in the ways that our senses of touch, sight and hearing might lead to overlapping sensory experiences in the realm of movement, visual and sound installation. Can we see the sound? Can we touch what we see? Can we hear the visual space? What do we see when our eyes are closed and our other senses are taking in the experience? Different presences and observations are also present in my research and being part of the project PSR challenges this: how the absence transforms into a presence. The texts that I have used for the installation are a document of my somatic exploration with my collaborators, that I was working with intensively between 2018/2020, during the Creative Crossroads project. Their most inner experiences are laid before our eyes. Hidden in a form of a score or a poetic thought. Triggering in us our own attunement with our own body. As Spinoza said: "The human body needs for its preservation many other bodies from which it, so to speak, is continually regenerated." And in that sense I am present through being in touch with other artists, with Costas, Christine, Johannes. My presence breathing through the walls written with another hand. The power of letting go. The art work as a line (as anthropologist Tim Ingold would say) through which we correspond.



SONJA JOKINIEMI

Art works Howl:

Sonja Jokiniemi

Howl 1, 2019, ink, pencil, gouache, marker, 3,5m x 1,5m

Howl 2, 2019, ink, pencil, gouache, marker, 3,5m x 1,5m

Sonja Jokiniemi

Textile no name Black, 2019, cotton shoe laces hand tied, 3,5m x 1,4m

Textile no name White, 2019, cotton shoe laces hand tied, 3,5m x 1,4m

Textile fabrication supported by Danièle Mussard and Filambule Arts textiles, Lausanne, CH

ÖH rugs:

Sonja Jokiniemi

Rug 1 & 2, 2020, cotton and wool, 0,75m x 1,5m

Rug 3, 2020, cotton and wool, 1,5m x 1,5m

Rug 4, 2020, cotton and wool, 3,5m x 1,5m

From Sonja Jokiniemi's ÖH drawing series; textile fabrication by Aino Ojala

ÖH Figures:

Sonja Jokiniemi

Cut and paste from the source performance work. Appearing, disappearing and re-appearing in the museum context as peripheric acts . Translated by different members of the PSR group.

Rya rug heads:

Sonja Jokiniemi

BÖÖ, 2021, cotton and wool, hand knotted, 0,50 x 0,40m

Yellow, 2021, cotton and wool, hand knotted, 0,50 x 0,40m

STEAM ROOM

Ökologische Prozesse kollektiver Autor*inenschaft erfordern eine Aufmerksamkeit, die dort zu finden ist, wo es keinen Countdown gibt, und im Kontext des Performance Situation Room fanden wir uns in einem zeitlich begrenzten Rahmen, in dem die Zusammenarbeit keine andere Chance hat, als durch beschleunigte Dynamiken zu wirken, die eher an Popcorn erinnern als an langsames Marinieren.

Unsere Erfahrung der letzten Woche könnte man als den Versuch beschreiben, einen Traum zu verwirklichen. Als ob wir versucht- en, aus Erbrochenen etwas Strukturiertes zu machen: Eine Zeit, in der wir erstmals zusammentrafen, in der Dekodierung und Dechiffrierung zum way-to-go wurden, in der Logik in ständigem Wandel ist, in der Entscheidungen wirken, aber nicht bestimmen, in der Lücke und Lückenbildung immer präsent sind, in der Unklarheit ein Fluss ist, dem man folgen muss.

Ace, Zhana, Darío
STEAM ROOM

Ecological processes of collective authorship require an attention that can be found where there is no countdown, and within the context of Performance Situation Room we found ourselves in a limited time frame where collaboration has no chance but to act through accelerated dynamics, a popcorn style rather than marinating.

Our experience of the past week could be described as the attempt to actualise a dream, as if we tried to make of a vomit something structured: a spent time where we meet for the first time, where decoding and deciphering become the way-to-go, where logic is in constant transition, where choices are acting but not determining, where gap and gapping are always present, where unclarity is a river to follow.

*Ace, Zhana, Darío
STEAM ROOM*



Performance Situation Room - day 3 © Tara Ivanišević



Performance Situation Room - day 2 © Tara Ivanišević



WILHELM GROENER 33 SKIZZEN_Atrium Leopold © Mariola Groener

WILHELM GROENER

Erfahrung

„Well we know where we're goin'
 But we don't know where we've been
 And we know what we're knowin'
 But we can't say what we've seen
 And we're not little children
 And we know what we want
 And the future is certain
 Give us time to work it out“.

Jetzt, Hier, Wir.

13 Performer*innen – eine Glückszahl.
 Ungekante Vergnügen, viele Antworten,
 in den Raum geworfene Träume.

Verdichtete Zeit in einem undurchschaubaren
 Gefüge,
 synchron getrennt zusammen in einer großen
 Kugel.

Weiß, Grautöne, schimmernde Wand.

Setzt einen Anker! Boot auf dem spiegelglat-
 ten Stein.

Verträumtes Segeln in leichte Schatten.
 Schwarz und Weiß wird uns hochziehen.

Die Augen der Fenster starren auf stumme
 Münder.

„We're on the road to nowhere, come on
 inside
 Takin' that ride to nowhere. We'll take that
 ride“.

Experience

„Well we know where we're goin'
 But we don't know where we've been
 And we know what we're knowin'
 But we can't say what we've seen
 And we're not little children
 And we know what we want
 And the future is certain
 Give us time to work it out“.

Now, Here, We.

13 performers – lucky number.
 Unknown pleasures, many answers,
 dreams thrown into space.

Condensed time in an inscrutable texture,
 in sync separated in a large sphere together.
 White, shades of grey, shimmering wall.

Set an anchor! Boat on the mirror-smooth
 stone.

Dreamy sailing into light shadows.
 Black and white will drag us up.

The eyes of the windows stare at mute
 mouths.

„We're on the road to nowhere, come on
 inside
 Takin' that ride to nowhere. We'll take that
 ride“.

BIOGRAFIEN BIOGRAPHIES

BEATRIX SIMKO

Beatrix Simkó is a dancer, choreographer and media artist. In her stage works she has a strong focus on visuality, and often combines different mediums. She is constantly in a vivid dialogue about intercultural perspectives on social structures. In connection with her performative works she initiates reach-out projects therefore engaging better with the audience in different formats.

She graduated from the Moholy-Nagy University of Art and Design Budapest and the Hamburg University, where she studied performance and media art. She has been an active creator and performer for more than ten years of the Hungarian dance scene, and in the last five years she has worked in many international theatre and dance collaborations.

Currently she is working on several international co-productions, mainly related to Germany.

She is an Aerowaves and Life Long Burning selected artist, and works in a close partnership with the Budapest-based Workshop Foundation.

As a performer and co-creator she has worked in international projects on the border of dance and theatre at Schauspiel-

haus Graz, Rodeo Festival Munich and at Schlachthaus Theatre Bern. She has created choreography for Central Europe Dance Theatre and Csokonai Theatre Debrecen.

She has presented her works at several international venues such as Festival d'Avignon, Aerowaves Festival, Trafó House of Contemporary Arts, Théâtre National Wallonie-Bruxelles, Španski borci Ljubljana, Hessisches Staatsballett Darmstadt, Kampnagel Hamburg and Kuopio Dance Festival.

DIVERT / INCLUSIVE MOVEMENT RESEARCH COLLECTIVE

DIVERT is a dance, intermedial and educational project from Zagreb, Croatia. It brings together dancers with and without physical disabilities in a joint exploration of dance and performance. The project is unique in Croatia for its outstanding and critically acclaimed performances, research projects, influential teaching method and media presence. Through our view of dance performance as collective practice of support and care, we are changing the face of the dance profession and community.

The project is based on educational activities through a network of live and online

workshops open for all people interested in dance and movement, regardless of their physical and intellectual capacity, children and adults alike. Our method and vision have been recognized on the highest educational level – our programs are a part of the curriculum of dance and theatre academies in Zagreb and Osijek. Since 2012 we have created various short pieces and eight full-length performances created by different eminent Croatian choreographers and performed across Croatia on dance and theatre festivals and venues, winning several important awards for outstanding performance quality and innovation.

Divert artists participating in the PSR On the Road to Nowhere sharing are Marina Bura, dancer and performer, Tara Ivanišević, new media artist and performer, Silvia Marchig, dance artist and choreographer and Iva Nerina Sibila, dance artist and artistic director of Divert.

LAURA KIRSHENBAUM

Is a dancer and choreographer, lives and works in Montpellier, France.

She approaches the worlds of choreography and performance as bodies of knowledge through which she addresses questions on organisation and order; nonlinearity, femininity, transformation, corporal memory and the sensuous body.

She is interested in creating different modalities of collaborations and encounters, where the exchange is an ever-evolving practice of constant knowledge-body intersection.

She holds an MA in choreography from ,exerce' program at ICI-CCN Montpellier (2016-2018). In summer 2016 she was a recipient of the danceWEB scholarship in Vienna.

The solo work NO HARD FEELINGS will premiere in November 2021, within the frame of the Mediterranean biannual for the arts in Montpellier. The solo was created within the

frame of Creative Crossroads program (2018-2020), and was accompanied by the CI-CCN of Montpellier.

In June 2020, in collaboration with the choreographers Paola Stella Minni and Konstantinos Rizos, she has formed the Choreographic-Radiophonic platform

FUOCO Radio. In 2022 the radio will become a resident of the La maison lieu residency program in Montpellier.

Laura is currently working with the choreographer Lauren Pichaud on his long term project ...en jumelle, and on her next site specific project titled In the Garden.

OFELIA JARL ORTEGA

I'm always interested in power dynamics but in order to get there we need to build trust and common grounds for us to be able to move to places where we can take risks together. Here, however, we've not had the time to draw these lines of limits, needs and desires in depth, yet we're negotiating space and time...

During the week together at Leopold museum I've tried to find practices of mine that we can share, that gives agency and creates autonomy within the group and our different constellations.

SNJEŽANA PREMUŠ

Snježana Premuš earned her BA and MA degrees at London Contemporary Dance School (1993–98). From 1998 to 2006, she was invited to various projects throughout Europe, lead by people such as Emylin Claid, Mark Tompkins, David Zambrano, Julyen Hamilton, Iztok Kovač, Vinko Globokar, Lisa Nelson. She was working as a performer with Yelp Dance Co. (London/ Athens), Elena Alonso (Berlin/Madrid), Dance Theatre Ljubljana, EN KNAP, Betontanz and participated in the projects Brothers Karamazov

by Mateja Bučar and Cultural Dialogue Italy, Firenze Fabbrica Europa Festival (2008). In 2009, together with artists Andreja Podrzavnik and Gregor Kamnikar, she established Federacija Association, where she also works as the director of the association. After completing a somatic education in Berlin in 2012, Snježana has been focusing on the ongoing project Physical Manifestations, which opens up not yet sufficiently researched views of body and ways of embodiment, both practically and theoretically. At the heart of the research is the phenomenology of the body, where this emanating perceptual aspect is emerging, which always escapes the discipline (the disciplined body). In 2017, she received the Ksenija Hribar Award for her work on Physical Manifestations: "The questions she addresses might seem simple and the answers to them indisputable and obvious but in her complex and clear choreographic language she proves that the most obvious is often also the most problematic [...] her choreography is most audacious and striking when the unusual bodily conglomerates, deviations, recombinations, fluctuations and re-coordinations reveal the very anatomy of human complexity [...]"

SONJA JOKINIEM

Sonja Jokiniemi works as a choreographer, performer and artist. Jokiniemi is based in Helsinki, Finland and Lausanne, Switzerland. She graduated from the Performing Arts programme at DAS Theatre in Amsterdam 2013 and with a BA degree in Contemporary Dance at Laban Centre in London 2006. Additionally she has completed a study in Expressive Arts therapy from Inartes Institute in Helsinki 2020.

In her work, Jokiniemi engages the practice of drawing, human and non-human actors, textile making, questions of language and communication and exploration of bod-

ies and sensations as a way to think around networks of things and beings; their ordinary and uncanny relationships. She is interested in alternative modes of story telling, of objects and processes traditionally located as women's craft. She engages in a quest for manual labor, haptic relationship to the surrounding world and aesthetics of intimate resistances.

Sonja's work has been supported by many performing arts venues such as STUK-A House for Dance, music and Image (BE), Zodiak Centre for Dance, Moving in November festival and Kiasma Contemporary Art museum (FI), MDT (SWE), BUDA Kunstzentrum (BE). She has recently exhibited at Den Frie Centre for Contemporary Art in Copenhagen and Dr.Guislaan Museum in Ghent. Jokiniemi has been awarded three grants by The National Arts Promotion Centre Finland (Taika): a one-year artist grant for 2017, a three-year artist grant for 2018-20 and a five-year artist grant for 2021-2025.

STEAM ROOM

Aleksandar Georgiev

I, Aleksandar – Ace have taken part in formal and non-formal educational programs. I graduated at the Master program in Choreography at DOCH in 2014. I have been exploring nomadic approaches in terms of working base, constantly replacing myself, but it is in the last 4 years when, while working, I defined four places I consider home, (Stockholm, Sofia, Skopje and Tenerife). This is quite a different approach. It is rather politics of parallel/holographic existing than of constant self-shifting. This has translated into my artistic interest, after long years of exploring principles of collective authorship, I'm currently focusing on co-existing practices. Lately, I initiated the choreographic research

CO-series. The research works with different artistic practices and methods exploring the ideas of co-existence, hyper and holography through the prism of dance and choreography. Since 2008, I am actively working in the field of dance and choreography through many different approaches. As for my artistic works, they have been performed in many European venues and festivals. Recently I'm very busy with the project ICC (Imaginative Choreographic Center) together with two other choreographers, Darío Barreto Damas and Zhana Pencheva, reimagining both the institutions and their activation. Follow up, since soon are coming new works dealing with anal politics and approaching nostalgia as a poetic space of archiving.

Darío Barreto Damas

Darío Barreto Damas is a Canarian freelance dancer based in Sofia, Skopje, Stockholm and Tenerife. Throughout his work, Darío focuses on the legitimation of dance as an autonomous phenomenon and in the construction of spaces where de-contextualisations/dis-identifications can occur. His formal education took place at Teatro Victoria (Tenerife), Institut del Teatre, (Barcelona) and DOCH (Stockholm). At the moment he is studying the MA Program in Choreography and Performance at Justus-Liebig-Universität, Giessen.

Darío is member of STEAM ROOM, ICC (Imaginative Choreographic Center), Garage (Bulgaria), Lokomotiva (North Macedonia), Interimkultur (Sweden) and PiedeBase (Canarias).

Zhana Pencheva

Zhana Pencheva is a dancer and choreographer from Bulgaria. After her education in NBU, Sofia, she continued through a series of workshops in dance practices and programs such as Nomad Dance Academy and danceWeb. Since 2010 she is actively working, collaborating in diverse artistic projects as dancer and choreographer, but also starting to teach in educational structures.

In 2018, together with Alexander Georgiev and Darío Barreto Damas, they created the artistic team STEAM ROOM, which is moving between Burgas, Sofia, Tenerife, Skopje and Stockholm and realise and produce their artistic works in different European contexts. In 2020 they initiated the long-term international project ICC (Imaginary Choreographic Center).

In addition to her artistic work as part of STEAM ROOM, she is involved in organising programs and events that aim to stimulate and nurture the field of contemporary dance, choreography and performance in diverse context and countries.

Zhana is currently busy in several artistic processes and she will premiere her new choreographic concert Dance baby, dance in the fall 2021.

WILHELM GROENER

Since 2001, artist Mariola Groener and dancer Günther Wilhelm have combined their names and disciplines to form the label WILHELM GROENER. For the artist duo, their alter ego is a third space in which their multilayered work is created in constant expansion, friction, and transformation. Body, space, sound, and visual means are treated equally and merge into choreographic-performative textures. In WILHELM GROENER's work, the body appears neither subjective nor objective, but more as an

in-between space; it often seems to be examined as material. Thus something absurd may emerge and let their strict and reduced compositions appear in a different light. So far, WILHELM GROENER's oeuvre covers 25 stage works, several video works, art editions, publications, and numerous stations of their ongoing performance project 33 SKIZZEN.

33 SKIZZEN is a long-term project which mainly takes the spatial and contextual situation as a starting point for its development and often connects it with WILHELM GROENER's current research. It takes place in different locations aside from a regular

theatre space, such as galleries, museums, and other specific and inspiring spaces which initiate a performative dialogue.

Each part of the series is created on location within a short period, and each edition has its own subtitle. The new Edition 33 SKIZZEN_Atrium thus is a performative dialogue with the given structure of the Atrium in the Leopold Museum. At the same time it echoes some archival fragments from WILHELM GROENER's diverse output, created within the LLB/Creative Crossroads network.

wilhelmgroener.net



Performance Situation Room - day 1 © Tara Ivanišević



Performance Situation Room - day 2 © Tara Ivanišević

LIFE LONG BURNING/ CREATIVE CROSSROADS

Towards A Sustainable Eco-System for Contemporary Dance in Europe

LLB is a long-standing cooperation project supported by the EU Creative Europe Program from 2018 – 2022. It is implemented by twelve organizations – dance houses, festivals, choreographic centres, networks and production houses:

danceWEB Vienna
4Culture Bukarest
Brain Store Project Sophia
ICI – Centre chorégraphique national de Montpellier
Nomad Dance Academy (NDA) Slovenia Ljubljana
STUK Leuven
Tala Dance Center Zagreb (until August 2020)
Kik Melone Zagreb (from August 2020)
Uferstudios Berlin
Veem House Amsterdam
Workshop Foundation Budapest
MDT Stockholm Stockholm

In the frame of the ImPulsTanz Festival 2021, the LLB project format **Performance Situation Room** was combined with the network's activity **Creative Crossroads**. Over the four years, 21 artistic projects receive structural accompaniment in two cycles for 2 years each. Artists and artist collectives of diverse ages and backgrounds are invited to travel the network and benefit from its diversity and potentials. Together, artists of Cycle 1 create On the Road to Nowhere ...

Performance Situation Room

is devised as an European thought space, an innovation hub, an incubator. It allows LLB, its partners and most of all artists and audiences to act spontaneously on emerging situations, locally and internationally, by devising formats entirely depending on the relevant scenario. After the long break due to the pandemic, the artists of Cycle 1, who could not meet for a long time, were invited into the Leopold Museum to re-enter into an non-virtual artistic exchange and – finally again – to welcome back the audience.

MORE LLB PROJECTS AT IMPULSTANZ 2021

danceWEB scholarship programme
with 46 danceWEB participants from 25 countries

ATLAS – create your dance trails
with 24 ATLAS participants from 16 countries

In the frame of *Creative Crossroad co-productions*, ImPulsTanz welcomes the artists of the **[8:tension] – Young Choreographers' Series 2021**

Sophia Rodrigues (NL/VE)	Converge+ (MO)	Nunu Flashdem (CH)
Petar Sarjanovic (BE/YU)	Madeleine Fournier (FR)	Marie Ursin (CH)
Astrit Ismaili (NL/KO)	Emmilou Rössling (DE)	Célia Lutangu (CH)
Lau Lukkarila (AT/FI)	Tamara Alegre (CH)	Ruth Childs (CH/US)
Idio Chichava (MO)	Lydia Östberg Diakitße (CH)	

The productions are nominated for the *ImPulsTanz – Young Choreographers' Award*.

The International Jury

Frédéric Gies (SE/FR), choreographer
Therese Luise Gindlstrasser (AT), writer and critique
Arash T. Riahi (AT), filmmaker

Award Presentation

ImPulsTanz Festival Lounge Extended,
13. August 2021, 22:00, Kursalon Wien

www.lifelongburning.eu

SPIELPLAN SCHEDULE

DO, 15. JULI

Dieter Blum

Erinnerungen an Ismael Ivo
Vernissage

19:00, Odeon Foyer, Kat Z
Geöffnet an allen Spieltagen
im Odeon, 16:30 – 18:30

Alexandra Bachzetsis

Private Song
20:00, Odeon, Kat E

FR, 16. JULI

[8:tension]

Sophia Rodríguez

Ostentation Project
19:00, Schauspielhaus
Kat L

Trajal Harrell

Maggie The Cat
21:00, Akademietheater
Kat B

SA, 17. JULI

Ian Kaler

POINTS OF DEPARTURE
Hyphen
20:00, WUK, Kat J

Meg Stuart / Damaged Goods

CASCADE
21:00, Volkstheater, Kat A

Alexandra Bachzetsis

Private Song
22:00, Odeon, Kat Z

SO, 18. JULI

Workshop

Opening Lecture

«impressions'21»
16:00, Arsenal, Kat Z

Trajal Harrell

Maggie The Cat
19:30, Akademietheater
Kat B

Trajal Harrell

Friend of a Friend
21:00, mumok kino
Film

[8:tension]

Sophia Rodríguez

Ostentation Project
23:00, Schauspielhaus, Kat L

MO, 19. JULI

Trajal Harrell

Dancer of the Year
19:00, Odeon, Kat H

Ian Kaler

POINTS OF DEPARTURE
Hyphen
19:00, WUK, Kat J

Meg Stuart / Damaged Goods

CASCADE
21:00, Volkstheater, Kat A

[8:tension]

Petar Sarjanović

Everything I don't know, I've stolen
21:00, Kasino am
Schwarzenbergplatz, Kat L

Trajal Harrell

Dancer of the Year
22:00, Odeon, Kat H

DI, 20. JULI

Alias Cie / Guilherme Botelho

Sideways Rain
21:00, Akademietheater
Kat B

MI, 21. JULI

Alias Cie / Guilherme Botelho

Normal.
19:30, Akademietheater
Kat B

Voetvolk / Lisbeth Gruwez & Claire Chevallier

Piano Works Debussy
21:00, MuTh, Kat C



[8:tension]
Petar Sarjanović
*Everything I don't know,
I've stolen*
21:00, Kasino am
Schwarzenbergplatz, Kat L

Raja Feather Kelly
UGLY (Black Queer Zoo)
23:00, Schauspielhaus, Kat H

DO, 22. JULI

**Alias Cie /
Guilherme Botelho**
Sideways Rain
19:00, Akademietheater
Kat B

**Frédéric Gies &
Weld Company**
Tribute
21:00, Odeon, Kat D

[ImPulsTanz Classic]
Compagnie Maguy Marin
Umwelt
21:00, Volkstheater, Kat B

FR, 23. JULI

Raja Feather Kelly
UGLY (Black Queer Zoo)
19:00, Schauspielhaus, Kat H

**Frédéric Gies &
Weld Company**
Tribute
21:00, Odeon, Kat D

**Voetvolk /
Lisbeth Gruwez &
Claire Chevallier**
Piano Works Debussy
21:00, MuTh, Kat C

[8:tension]
Astrit Ismaili
MISS
23:00, Kasino am
Schwarzenbergplatz, Kat L

SA, 24. JULI

**Peter Jarolin im KURIER-
Gespräch mit Maguy Marin**
19:00, Volkstheater, Kat Z
KURIER

**Performance Situation
Room: Showing**
On the Road to Nowhere
19:30, Leopold Museum
Kat N

[ImPulsTanz Classic]
Compagnie Maguy Marin
Umwelt
21:00, Volkstheater, Kat A

SO, 25. JULI

**Deen, Haager, Illnar,
Kartmann, Kraft, Omer,
Schaller, Senk**
Kosmos Wiener Tanzmoderne
19:00, MuTh, Kat C

**Maria Tembe &
Panaibra Gabriel Canda**
Solo for Maria
21:00, Odeon, Kat E

ZOO / Thomas Hauert
How to proceed
21:00, Akademietheater
Kat B

**Neopost Foofwa -
Foofwa d'Imobilité**
*Dancewalk –
Retroperspectives*
23:00, Schauspielhaus, Kat H

[8:tension]
Astrit Ismaili
MISS
23:00, Kasino am
Schwarzenbergplatz, Kat L

MO, 26. JULI

**Performance Situation
Room: Showing**
On the Road to Nowhere
19:00, Leopold Museum
Kat N

**Meg Stuart /
Damaged Goods**
VIOLET
21:00, Volkstheater, Kat A

DI, 27. JULI

**Maria Tembe &
Panaibra Gabriel Canda**
Solo for Maria
19:00, Odeon, Kat E

**Neopost Foofwa -
Foofwa d'Imobilité**
*Dancewalk –
Retroperspectives*
19:00, Schauspielhaus, Kat H

ZOO / Thomas Hauert
How to proceed
21:00, Akademietheater
Kat B

[8:tension]
Lau Lukkarila
NYXXX
23:00, Kasino am
Schwarzenbergplatz, Kat L

MI, 28. JULI

Jérôme Bel
Isadora Duncan
19:00, MuTh, Kat F

**Dada Masilo /
The Dance Factory**
THE SACRIFICE
21:00, Volkstheater, Kat A

DO, 29. JULI

[8:tension]
Idio Chichava, Converge+
Sentido Unico
19:00, Schauspielhaus, Kat L

**Malika Fankha / Karol
Tyminski / Klangforum Wien**
*Stanislaw Lem Turns 100:
Performance and Music
move Outerspace.*
19:00, Ehemaliges Gustinus-
Ambrosi-Museum, Kat G

Louise Lecavalier
Stations
21:00, Akademietheater
Kat B

ZOO / Thomas Hauert
(sweet) (bitter)
21:00, Odeon, Kat L

[8:tension]
Lau Lukkarila
NYXXX
21:00, Kasino am
Schwarzenbergplatz, Kat L

Cristina Caprioli / ccap
Scary solo
22:00, Odeon, Kat L

FR, 30. JULI

Klangforum Wien
*Stanislaw Lem 2021 Concert
100 Years Science of Fiction*
20:00, Odeon, Kat G

**Dada Masilo /
The Dance Factory**
THE SACRIFICE
21:00, Volkstheater, Kat A

The matter lab
a project initiated by Meg Stuart
in conversation with Moriah
Evans, Mieko Suzuki, Varinia
Canto Vila, Edna Jaime & Guests
showing I
23:00, WUK, Kat N

SA, 31. JULI

**Malika Fankha / Karol
Tyminski / Klangforum Wien**
*Stanislaw Lem Turns 100:
Performance and Music
move Outerspace.*
14:00, Ehemaliges Gustinus-
Ambrosi-Museum, Kat G

Anna Huber
unsichtbarst²
17:00, Leopold Museum
Kat K

Eva-Maria Schaller
*Recalling Her Dance
a choreographic encounter
with Hanna Berger*
19:00, MuTh, Kat I

**Malika Fankha / Karol
Tyminski / Klangforum Wien**
*Stanislaw Lem Turns 100:
Performance and Music
move Outerspace.*
19:00, Ehemaliges Gustinus-
Ambrosi-Museum, Kat G

**Dada Masilo /
The Dance Factory**
THE SACRIFICE
21:00, Volkstheater, Kat A

Louise Lecavalier
Stations
21:00, Akademietheater
Kat B

[8:tension]
Idio Chichava, Converge+
Sentido Unico
21:00, Schauspielhaus, Kat L

Raja Feather Kelly
Hysteria (Ugly Part 2)
21:00, Kasino am
Schwarzenbergplatz, Kat H

The matter lab
a project initiated by Meg Stuart
in conversation with Moriah
Evans, Mieko Suzuki, Varinia
Canto Vila, Edna Jaime & Guests
showing II
23:00, WUK, Kat N

Ivo Dimchev
Halal
Solo-Konzert
23:00, Odeon, Kat H

SO, 1. AUGUST

In Memoriam Ismael Ivo
20:00, Volkstheater, Kat Z

MO, 2. AUGUST

Anna Huber
unsichtbarst²
17:00, Leopold Museum
Kat K

[ImPulsTanz Classic]
***Melk Prod. /**
Marco Berrettini
No Paraderan
21:00, Akademietheater
Kat B

Raja Feather Kelly
Hysteria (Ugly Part 2)
23:00, Kasino am
Schwarzenbergplatz, Kat H

DI, 3. AUGUST

Kaori Ito & Théo Touvet /
Himé Company
*Fire me up – Spoken and
danced confidences*
19:00, Odeon, Kat E

Ultima Vez /
Wim Vandekeybus
TRACES
21:00, Volkstheater, Kat A

Deborah Hazler / Angry
Agnes Productions
The Rant and Rave
21:00, Schauspielhaus, Kat L

Marc Oosterhoff –
Cie Moost
Take Care Of Yourself
22:00, Schauspielhaus, Kat L

MI, 4. AUGUST

Willi Dorner
figure
19:00, WUK, Kat J

PLASTIC PARTY VIENNA
Happy Birthday Mr. Beuys!
20:00, MQ Libelle, Kat G

[ImPulsTanz Classic]
***Melk Prod. /**
Marco Berrettini
No Paraderan
21:00, Akademietheater
Kat B

[8:tension]
Madeleine Fournier /
O D E T T A
Labourer
21:00, Kasino am
Schwarzenbergplatz, Kat L

DO, 5. AUGUST

Lenio Kaklea
Ballad
19:00, MuTh, Kat F

Deborah Hazler / Angry
Agnes Productions
The Rant and Rave
19:30, Schauspielhaus, Kat L

Marc Oosterhoff –
Cie Moost
Take Care Of Yourself
20:30, Schauspielhaus, Kat L

Ultima Vez /
Wim Vandekeybus
TRACES
21:00, Volkstheater, Kat A

Kaori Ito & Théo Touvet /
Himé Company
*Fire me up – Spoken and
danced confidences*
23:00, Odeon, Kat E

FR, 6. AUGUST

Leja Jurišić, Bara Kolenc,
Peter Kutin, Patrik Lechner,
Mathias Lenz
BRINA – A KINAESTHETIC

MONUMENT
16:00, mumok kino, Kat M
Leja Jurišić, Bara Kolenc,
Peter Kutin, Patrik Lechner,
Mathias Lenz
BRINA – A KINAESTHETIC
MONUMENT
18:00, mumok kino, Kat M

Willi Dorner
figure
19:30, WUK, Kat J

PLASTIC PARTY VIENNA
Happy Birthday Mr. Beuys!
20:00, MQ Libelle, Kat G

[8:tension]
Madeleine Fournier /
O D E T T A
Labourer
21:00, Kasino am
Schwarzenbergplatz, Kat L

SA, 7. AUGUST

[ImPulsTanz Classic]
Frank Van Laecke, Alain
Platel, Steven Prengels -
NTGent & les ballets C
de la B
Gardenia - 10 years later
21:00, Volkstheater, Kat A

SO, 8. AUGUST

Leja Jurišić, Bara Kolenc,
Peter Kutin, Patrik Lechner,
Mathias Lenz
BRINA – A KINAESTHETIC
MONUMENT
15:30, mumok kino, Kat M

Leja Jurišić, Bara Kolenc,
Peter Kutin, Patrik Lechner,
Mathias Lenz
BRINA – A KINAESTHETIC
MONUMENT
17:30, mumok kino, Kat M
Guy Cools in conversation
with Alain Platel
Book Launch: Performing
Mourning, Laments
in Contemporary Art.
18:00, Volkstheater, Kat Z

[8:tension]
Emmilou Röbling
FLUFF
19:00, Schauspielhaus, Kat L

Saskia Hölbling /
DANS.KIAS
Through Touches
19:00, WUK, Kat J

PRICE
Melodies are so far
my best friend
21:00, Kasino am
Schwarzenbergplatz, Kat H

Platform-K /
Michiel Vandevelde /
Philippe Thuriot
The Goldberg Variations
21:00, Odeon, Kat D

MO, 9. AUGUST

Ruth Childs / Lucinda
Childs - Scarlett's
Pastime / Carnation /
Museum Piece
19:00, MuTh, Kat I

[ImPulsTanz Classic]
Frank Van Laecke, Alain
Platel, Steven Prengels -
NTGent & les ballets C
de la B
Gardenia - 10 years later
21:00, Volkstheater, Kat A

DI, 10. AUGUST

Saskia Hölbling /
DANS.KIAS
Through Touches
19:00, WUK, Kat J

PLASTIC PARTY VIENNA
Happy Birthday Mr. Beuys!
20:00, MQ Libelle, Kat G

Georg Blaschke / Christian
Kosmas Mayer / Christian
Schröder (AT)
Verwilderung – Ein Seestadt-
projekt
21:00, Seestadt Aspern (U2-
Endstation Seestadt, Wangari-
Maathai-Platz, 1220 Wien)
Kat Z

PRICE
Melodies are so far
my best friend
21:00, Kasino am
Schwarzenbergplatz, Kat H

Platform-K /
Michiel Vandevelde /
Philippe Thuriot
The Goldberg Variations
21:00, Odeon, Kat D

[8:tension]
Emmilou Röbling
FLUFF
23:00, Schauspielhaus, Kat L

MI, 11. AUGUST

[8:tension]
Tamara Alegre, Lydia
Östberg Diakité, Nunu
Flashdem, Marie Ursin,
Célia Lutangu
FIEBRE
19:30, mumok Hofstallung
Kat M

PLASTIC PARTY VIENNA
Happy Birthday Mr. Beuys!
20:00, MQ Libelle, Kat G

Akram Khan Company
Outwitting the Devil
21:00, Volkstheater, Kat A

DO, 12. AUGUST

Sergiu Matis
Extinction Home (Hopeless.)
18:30, Ehemaliges Gustinus-
Ambrosi-Museum, Kat K

Liquid Loft
Still / Stranger Than Paradise
(live / on screen)
19:30, MuTh, Kat C

[8:tension]
Ruth Childs / Scarlett's
fantasia
21:00, Schauspielhaus, Kat L

Michael Laub / Remote
Control Productions
ADAPTATIONS – a video
retrospective remix / talk
by Michael Laub
21:00, Odeon, Kat H

FR, 13. AUGUST

Michael Laub in conversation with Michael Stolhofer

Rewind Song
Book launch
19:30, Odeon, Kat Z

[8:tension]

Tamara Alegre, Lydia Östberg Diakité, Nunu Flashdem, Marie Ursin, Célia Lutangu

FIEBRE
19:30, mumok Hofstallung
Kat M

Akram Khan Company
Outwitting the Devil
21:00, Volkstheater, Kat A

Mermaid & Seafruit
Screens Are My New Clothes. Extended Album Release Show
21:00, WUK, Kat J

Raja Feather Kelly
UGLY Part 3: BLUE
21:00, Kasino am Schwarzenbergplatz, Kat H

SA, 14. AUGUST

Final Workshop Showing
«expressions'21»
16:00, Arsenal, Kat Z

[8:tension]
Ruth Childs / Scarlett's fantasia
19:00, Schauspielhaus, Kat L

Sergiu Matis
Extinction Room (Hopeless.)
19:00, Ehemaliges Gustinus-Ambrosi-Museum
Kat K

Akram Khan Company
Outwitting the Devil
21:00, Volkstheater, Kat A

Michael Laub / Remote Control Productions
ADAPTATIONS
a video retrospective remix / talk by Michael Laub
21:00, Odeon, Kat H

Liquid Loft
Still / Stranger Than Paradise (live / on screen)
21:00, MuTh, Kat C

Georg Blaschke / Christian Kosmas Mayer / Christian Schröder (AT)
Verwilderung – Ein Seestadt-projekt
21:30, Seestadt Aspern (U2-Endstation Seestadt, Wangari-Maathai-Platz, 1220 Wien)
Kat Z

SO, 15. AUGUST

Sergiu Matis
Extinction Room (Hopeless.)
18:30, Ehemaliges Gustinus-Ambrosi-Museum
Kat K

Georg Blaschke / Christian Kosmas Mayer / Christian Schröder (AT)
Verwilderung – Ein Seestadt-projekt
19:30, Seestadt Aspern (U2-Endstation Seestadt, Wangari-Maathai-Platz, 1220 Wien)
Kat Z

Mermaid & Seafruit
Screens Are My New Clothes. Extended Album Release Show
21:00, WUK, Kat J

Raja Feather Kelly
UGLY Part 3: BLUE
21:00, Kasino am Schwarzenbergplatz, Kat H

BEGLEITPROGRAMM PARALLEL PROGRAM

AUSSTELLUNG

Dieter Blum
Erinnerungen an Ismael Ivo Vernissage
15. Juli, 19:00, Odeon Foyer
Geöffnet an allen Spieltagen
im Odeon, 16:30 – 18:30

SYMPOSIUM & TALK

Peter Jarolin im KURIER
Gespräch mit Maguy Marin
24. Juli, 19:00, Volkstheater – Rote Bar

IDOCDE Symposium 2021
per/mutation
practical and tactical applications in taking care of mortal dancing
31. Juli, 9:00 – 20:00 + 1. August, 9:00 – 20:00, Arsenal

FILM & VIDEOS

Trajal Harrell
Friend of a Friend
18. Juli, 21:00, mumok kino

Musikvideoprogramm International
I Like
22. Juli, 13:00 + 23. Juli, 16:00 + 24. Juli, 16:30 + 28. Juli, 13:00 + 30. Juli, 16:30 + 31. Juli, 16:00 + 12. August, 13:00 + 13. August, 16:30 + 14. August, 16:00, mumok kino

Musikvideoprogramm mit Fokus auf Enjoy im mumok
Pop Art
22. Juli, 14:30 + 23. Juli, 14:30 + 24. Juli, 15:00 + 28. Juli, 14:30 + 30. Juli, 15:00 + 31. Juli, 14:30 + 12. August, 14:30 + 13. August, 15:00 + 14. August, 14:30, mumok kino

Studios Kabako / Virginia Dupray, Faustin Linyekula
Letters from the Continent
22. Juli, 16:00 + 23. Juli, 13:00 + 24. Juli, 18:00 + 28. Juli, 16:00 + 30. Juli, 18:00 + 31. Juli, 13:00 + 12. August, 16:00 + 13. August, 18:00 + 14. August, 13:00, mumok kino
Österreichische Erstaufführung

BUCHPRÄSENTATIONEN

Guy Cools in conversation with Alain Platel
Performing Mourning, Laments in Contemporary Art.
8. August, 18:00, Volkstheater
Kat Z

Michael Laub in conversation with Michael Stolhofer
Rewind Song
13. August, 19:30, Odeon
Kat Z

WORKSHOPS
& RESEARCH

[Workshop Opening Lecture]
«impressions'21»
18. Juli, 16:00, Arsenal
Kat Z

[Final Workshop Showing]
«expressions'21»
14. August, 16:00, Arsenal
Kat Z

SOZIAL

ImPulsTanz Festival Lounge Extended: A-Side
GNUČČI live, Dalia Ahmed, DJ Phekt
30. Juli, 22:00, Kursalon
Wien

ImPulsTanz Festival Lounge Extended: B-Side
FVLCRVM live, Kristian David, Moska
13. August, 22:00, Kursalon
Wien



Westlicht. Museum for Photography
Westbahnstraße 40, 1070 Vienna
www.westlicht.com
5 min from MuseumsQuartier

Medieninhaber und Herausgeber:

ImPulsTanz – Vienna International Dance Festival; Museumstraße 5/21, 1070 Wien, Austria
T +43.1.523 55 58/F +43.1.523 55 58-9; info@impulstanz.com/impulstanz.com

Änderungen Vorbehalten
3,50

Redaktion Abendprogramme: Christine Standfest & Victor Schlothauer; Satz (Kern): David Hampel; Art Direction: CIN CIN, cincin.at – Stephan Göschl, Gerhard Jordan, Tobias Raschbacher & Jasmin Roth; Print: Druckerei Walla; Bild am Cover: Performance Situation Room - day
© Tara Ivanišević

Intendant: Karl Regensburger; Geschäftsführung: Gabriel Schmidinger; Künstlerische Beratung: Ismael Ivo (+), Rio Rutzinger, Christine Standfest, Michael Stolhofer, André Valentini; Künstlerische Leitung [8:tension] Young Choreographers' Series: Christine Standfest, Michael Stolhofer; Dramaturgie & Programm mumok-Kooperation: Christine Standfest Special Projects: Michael Stolhofer; Social-Programm: Hanna Bauer; Musikvideoprogramme: Christoph Etzlsdorfer (Vienna Shorts), Theresa Pointner; Künstlerische Leitung Workshops & Research: Rio Rutzinger, Marina (Fio) Losin; Presse & PR: Theresa Pointner, Marlene Rosenthal, Sonja Kuzmics; New Media: Maja Preckel; Online Redaktion: Maja Preckel, Marina (Fio) Losin; Marketing: Theresa Pointner; Sponsoring: Andreas Barth, Hanna Bauer, Wolfgang Mayr – mayr & more; Förderungen & Kooperationen: Hanna Bauer; Finanzen: Gabriele Parapatits, Katharina Binder; Kaufmännische Beratung: Andreas Barth – Castello Consulting GmbH; Festivalorganisation & Publikumsdienst: Gabriel Schmidinger, Alissa Horngacher, Timothy Gundacker, Johanna Sares & Team; Ticketing: Gabriel Schmidinger, Andreas Marinello, Laura Fischer & Patrizia V. Stiegler, Laura Angerer;; EU Project Life Long Burning & danceWEB Scholarship Programme: Hanna Bauer, Katharina Binder, Rio Rutzinger; Koordination danceWEB & ATLAS: Sara Lanner, Lina Lev; Technische Leitung Performances: Michael Mayerhofer & Michael Steinkellner; Künstlerisches Betriebsbüro: Yasamin Nikeresht, Laura Fischer, Selin Baran, Zorah Zellinger; Produktionsleitung: Johannes Maille; Koordination der Künstler*innenwohnungen: Joseph Rudolf; Shake-the-Break-Programm: Marina (Fio) Losin, Corinne Eckenstein (Dschungel Wien); Leitung Workshop Office: Stefanie Tschom (Leitung), Carine Carvalho Barbosa (in Karenz); Technische Leitung Workshops: Hannes Zellinger; ImPulsBringer – Freunde des ImPulsTanz Festival: Josef Ostermayer (Präsident), Laura Fischer (Organisation); IT: Hannes Zellinger, Zimmel + Partner Website Creation & Supervision: Bernhard Nemeč – nemeč.cc; Art Direction, Kampagne & Design: CIN CIN, cincin.at – Stephan Göschl, Gerhard Jordan, Jasmin Roth Fotografie: yako.one / Karolina Miernik & Emilia Milewska; Video: Maximilian Pramatarov; Spielstättengestaltung: Maximilian Pramatarov, Maritta Halb & Olga Gawlowska; ImPulsTanz Maître de Plaisir: francophil

ARAKISS NOBUYOSHI ARAKI

until 15.08.2021

Ostlicht. Gallery for Photography
Absberggasse 27, 1100 Vienna
www.ostlicht.org
5 min from Arsenale



DANZA & DANZA

INTERNATIONAL

Anything you want to know about Dance.
Anywhere you want on your mobile device.



Danza&Danza International
Subscription (6 issues) € 17,99 - 1 issue € 3,49

DIGITAL ONLY

www.danzaedanza.com



follow

