

# IMPULSTANZ



Ulf Langheinrich & Kurt Hentschläger /  
Granular Synthesis

MODELL 5

Vienna International Dance Festival

MODELL 5

# ART IS A LINE AROUND YOUR THOUGHTS

Gustav Klimt

Ulf Langheinrich & Kurt Hentschläger /  
Granular Synthesis (DE/AT)

22. 7. 2019 20:30

Odeon

VIENNA 1900  
BIRTH OF MODERNISM

THE NEW  
PRESENTATION  
ON 3 FLOORS



Bundeskanzleramt



Co-funded by the  
Creative Europe Programme  
of the European Union

# MODELL 5

ULF LANGHEINRICH  
bei ImPulsTanz

*Performances*

2019 MODELL 5 (Media Artist)

*Von* GRANULAR SYNTHESIS  
Kurt Hentschläger & Ulf Langheinrich  
*Sample session* Akemi Takeya  
*Schnitt*  
England und Österreich 1994-96  
*Produktion* Mike Stubbs, at HTBA  
(Hull Time Based Arts)  
*Koproduktion* PYRAMEDIA Wien

*Gefördert von* den Bundeskuratorien für  
bildende Kunst am Bundesministerium für  
Wissenschaft, Forschung und Kunst Stella  
Rollig und Markus Brüderlin; Archimedia  
Institut Linz; Arts Council England; BMWFK;  
BMAA - Bundesministerium für auswärtige  
Angelegenheiten; FISCHER Film Linz-Wien;  
Kulturabteilung Land Niederösterreich;  
Kulturamt Stadt Linz; Medienwerkstatt Wien;  
MEDA - Mission for vision; Oberösterreich  
Kultur; WUK - Werkstätten und Kulturhaus  
Wien; WIEN Kultur; Yorkshire & Humberside  
Art Board.

*Dank an* Mike Stubbs, Bettina Bartsch-Herzog,  
Christine Boehler, Birgit Flos, Verena  
Formanek, Werner Frey, Kurt Hennrich,  
HILUS, Dirk Langheinrich, Zelko Wiener

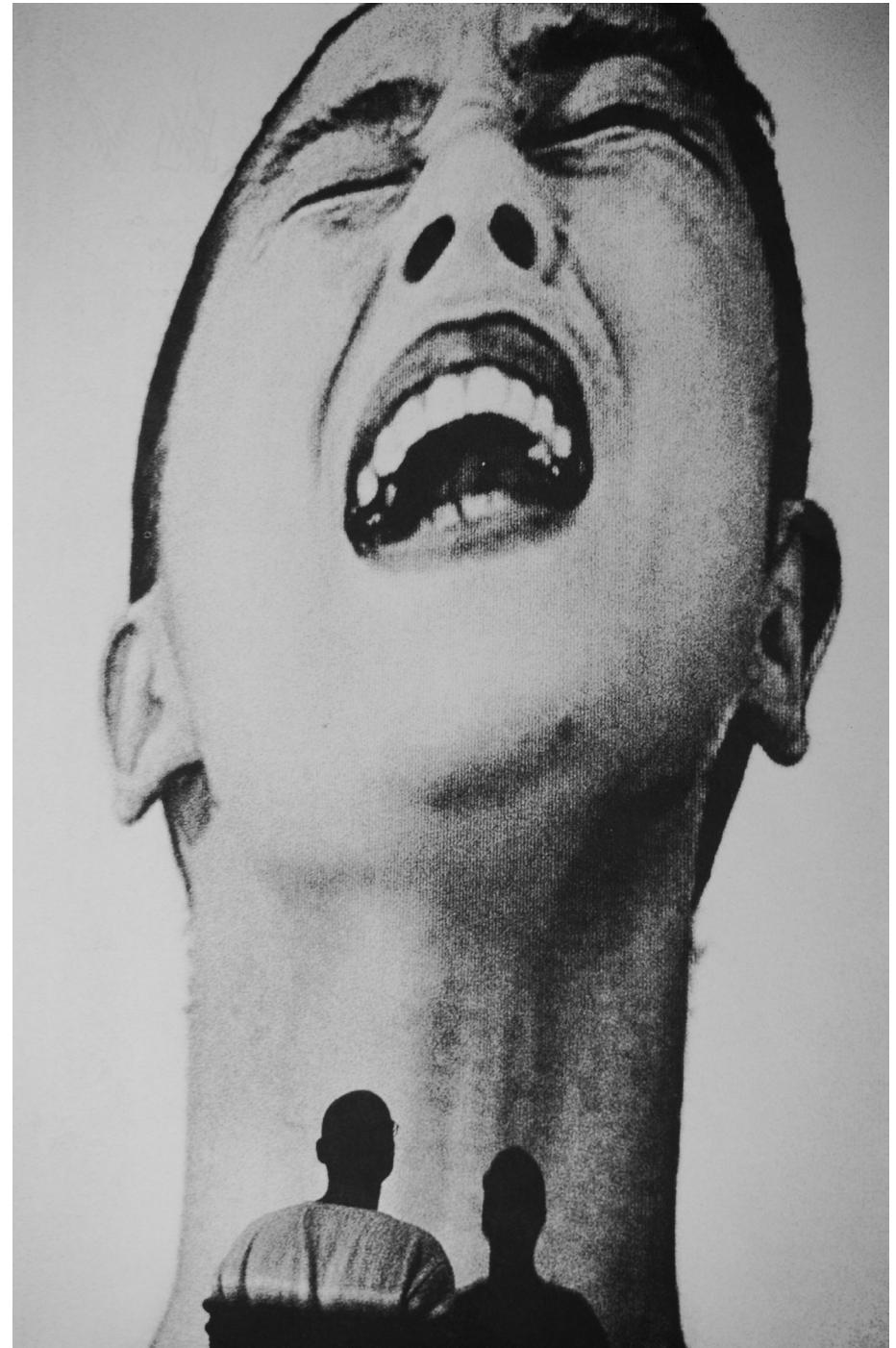
# About MODELL 5

DE

Zuckende Bilder in wildem Soundsturm.  
Auf vier überdimensionalen Projektionen  
tobt sich ein schönes Frauengesicht aus.  
Das ist die atemberaubende Installation  
*MODELL 5*, eine der Pionierleistungen der  
Medienkunst aus den 1990er Jahren von  
Kurt Hentschläger und Ulf Langheinrich  
(Granular Synthesis). Die Frage war  
damals: In welchem Verhältnis stehen der  
Mensch und sein elektronisches Bild, die  
Betrachter\_innen und der Raum? Akemi  
Takeya als Performerin für die Aufnahmen  
beziehungsweise für elektronisch verarbeitete  
„Spiegelbilder“ erfährt die Auflösung ihrer  
körperlichen Konsistenz. *MODELL 5* macht  
erfahrbar, wie audiovisuelle Techniken ein  
Abbild neu komponieren können: Es wird  
in Schichten zerlegt, die sich ineinander in  
unterschiedlichen Richtungen bewegen,  
das Gesicht vibriert horizontal und gerät in  
einen vertikalen Rotationsexzess, der ein  
schreiendes Monster erzeugt.

EN

Flickering images in a frantic soundstorm.  
A beautiful woman's face goes wild on four  
oversized projections. This is the stunning  
installation *MODELL 5*, one of the pioneering  
achievements in media art from the 1990s  
by Kurt Hentschläger and Ulf Langheinrich  
(Granular Synthesis). The question then was:  
What is the relationship between humans  
and their electronic image, those watching  
it, and space? Akemi Takeya, the performer  
for the recordings or electronically processed  
“mirror images”, undergoes the dissolution of  
her physical cohesion. *MODELL 5* shows how  
audiovisual technologies can recompose an  
image: it is divided into layers that transpose  
into each other, moving in different directions;  
the face vibrates horizontally and is caught in  
a vertical excess of rotation that generates a  
screaming monster.



Akemi Takeya MODELL 5 © Kunstverein Hannover-big

# GRANULAR SYNTHESIS

## A glimpse into the mind of Ulf Langheinrich

by Alexa Y.

When I started researching for my imminent interview with the Austria-based art duo, Ulf Langheinrich and Kurt Hentschläger, it seemed obvious that the dialogue would be centered on their creative genius in manipulating sound, space and the image. It wasn't far into the interview before I discovered an inspiring vision of humanity, and the desire to develop a distinct artistic language, both of which played important roles in shaping the creative practice of these unique visionaries.

The notion of what is acceptable is confronted meticulously on various levels, often through pushing simplicity in basic elements to its conceptual limits. Unsurprisingly, they have developed a clear conceptual methodology that unites their work across different mediums. Since coming together in the early nineties, the duo has exhibited in the Venice Biennale and numerous shows around the world. In our discussion, Langheinrich reveals his thoughts and approaches to past works.

*First and foremost, how did you come together?*

In the early nineties, we worked together in Vienna as part of a group called PYRAMEDIA. Together with three other young artists, we worked on various projects, including the Piazza Virtuale, the Documenta IX and the Piazzetta Vienna which was part of Van Gogh TV.

*And how has this influenced or informed the work you create?*

This prompted Kurt and I to relinquish a project-based working style and work instead on one and only one project. The idea was to develop a distinct aesthetic language that covered what we both were interested in, to find a way to live the notion of a Media-Artist. This seemed exciting and was indeed a possible path for a professional career at that time.

Fortunately, funding was rather generous from several bodies of the Austrian state and the city of Vienna. By the way, our studio was next to the one where Austrian filmmaker, Martin Arnold did his piece *Touchee*.

*Granular Synthesis, as I understand, is a term for the remodeling of a sound sequence when minute particles or sound segments are manipulated and presented in an artificial order. Did the name for your project come about based on this technical definition?*

Yes indeed. Your question is a common one. People often have queries on the phrase „GRANULAR-SYNTHESIS“, which we always answer with something along the lines of this „The core of our synthesis is simultaneously applied on sound and video. Since videos cannot be dissected any more than 25 single events per second (in PAL), each event is a still image. In our art, the resolution of the image is determined by the associated bit of sound which is in turn dependent on the video. It is rough and far from what is normally associated with granular synthesis.“

The stuttering sound you mentioned is one of our trademarks. We always claim to edit sound and image together, and often, we really do. Knowing this usually answers the other question that often comes up, namely, how is sound and image related.

*I learnt that your work stems from an interest in pushing human sensory limits and experiences, could you explain more?*

In my opinion, there was no such interest. This is a typical assumption made in response to our work, and is still a common perception of my solo work as well as Kurt's. I doubt this

idea of pushing the perceptive apparatus to the limits and beyond was ever the intent. I might have said something like it before, but only because we were expected to say it, having been labeled ‘media –terrorists’ at some point in time.

In actuality, the idea was to be happy with the beauty of our work, astonished by the impact of what was created, or at least, not frustrated by the inferiority of it. We got used to high-speed, frame-based modulations and later fluctuations and pulses. It is self evident that we grew used to this material, that we worked with it and created it. This is not the same as a person who is engaging with this medium for the first time.

*Subbase* was the next big thing and a mix of video and bass was ‘effective’. Then again, I think the material developed a kind of suction rather than us pushing it anywhere. There was also anger, especially in earlier non abstract work. I remember how great it was to experience the work; I remember the massive sound and not how great it was to torture or teach an audience.

*In this issue, we are looking at Synthesis as a way in which we can understand creative output when the combination of mediums comes into play. Not purely based on a simple additive process of elements, but rather a negotiation of mediums. In your case, it is the amalgamation of sound, representation via images and the experience via the space; which of these three elements is prioritized at the point of creation, or is priority important at all?*

An interesting question, a short answer.... I don't think any of these elements are prioritized. Space has, in some aspects, been a special task. Not more difficult, but perhaps

more surprising. The space we employ has often been massive. The installations from MODELL 5 to NOISEGATE to 360 were impressive, but eventually it was about the space disappearing. And none of the works existed unless presented in space. As for sound, it is not just about adjusting the level of the sound; it is about creating a different sound, creating THE sound. The image on a monitor indicates its look, but its vast dimensions and purposefully inferior projection was something different. The reason why the work developed its quality is because it so often left the state of simulation in the studio.

*What were the difficulties encountered in putting these elements together?*

We had all sorts of difficulties. The art was not one of them.

*Which aspect of the work (sound/ visuals or other) informs your choice in selecting a performance venue?*

Usually there isn't much to select; we are presented with venues and have to find a solution. Of course, knowing our work, the kinds of venues suggested tend to be rather appropriate anyway.

*Let's talk about the work MODELL 5, I recall leaving the exhibit with mixed feelings of awe and confusion. Throughout the session, I kept trying to make sense of what I was seeing on the screen, what I was hearing from the speakers and what was going through my mind. Was this the intention? What were the motivations behind the piece?*

It's very difficult to give you clues. MODELL 5 has outgrown its initial intentions. It was

developed mostly intuitively; what was written was to fulfill expectations of interviewers or funding boards. The good news was that Mike Stubbs, the man who had invited us to come to Hull Time Based Art and produce the work, didn't ask us to write lengthy descriptions for our pieces. He trusted us. We arrived in Hull and started dealing with what is always the most time-consuming: technical issues. Luckily, we could work intensively and the only other inevitable constraint was the deadline. In between intuitive silent work and the occasional cursing of the computer, there was nothing special.

*The art that you create, while extremely authentic, is rather unconventional. What were some of the initial responses you faced from the audience and the critical masses?*

It was unconventional because we were funded with enough money to turn unconventional ideas into reality. And in that we were tenacious and successful enough to stick to our initial idea. We focused our aesthetic research on one topic and ignored the demand for something new, which was often also something totally different. Once this became a stale topic- especially in this narrowed approach-, we stopped working together.

As I mentioned before, we were labeled a sort of 'media terrorist' throughout our whole collaboration. In Germany, the response was rather critical, especially to MODELL 5. This is probably because the work suggested so many interpretations which were contentious in German society. The work was all about art and society, the exploitation of the exotic beautiful face... In the feedback from this one country (Germany), our status was raised from terrorist to fascist and certainly sexist. I have never heard any-

thing like this in Asia, or the USA or Italy or France. Our later 'abstract' work was deeper, more immersive and devoid of this haunting imagery. The result: more and more silence. And this was good.

*I admire your response, that technology can boost perception but perception is eventually something that you learn. Do you agree that a lot of our perceived reality is unreal now?*

No, our perceived reality hasn't fundamentally changed in any way, and especially not because of technology. Ultimately, we all live in our solipsistic world, one that we stage rather than perceive. If there has been a change, it is the transformation of geocentrism to

heliocentrism then to egocentrism. Most of us are driven by the responsibility of shying away from the spirits of fear: fear of decline, aging, loss of independence; fear of status, of being desired, of the loneliness which accompanies power and centrally, the fear of confronting our own mortality.

Technology has altered the surface, raised the speed, perhaps even increased our ability to process speed, but this amounts only to a temporary escape. It doesn't give or even alter meaning in life; rather, it is the meaning we give to our lives that alters our perception of it. It is not the projector that projects the image, but we who project the image.

*Thank you Ulf..*

There is no doubt that the expression "tremendous presence on the screen" has never been more to the point. Is that the hidden face of multimedia?

Denis Fortier, LE MONDE



# Ulf Langheinrich

DE

Ulf Langheinrich wurde 1960 in Wolfen, Sachsen-Anhalt, geboren. Nachdem er aus dem Studienregister der Hochschule für Gestaltung in Halle gestrichen worden war, weil er die Teilnahme am Wehrdienst der DDR verweigert hatte - für männliche Studenten obligatorisch -, beantragte er die Abgabe seiner DDR-Staatsbürgerschaft und zog 1984 nach Westdeutschland. Während seines Studiums an der Gesamthochschule für Malerei in Kassel gründete er ein Studio für elektronische Musik, entwickelte die Grundlagen seiner musikalischen Sprache und beschäftigte sich mit Malerei, Zeichnung und Fotografie. 1988 ging er nach Wien, wo ihm ein Atelier im WUK (Werkstätten und Kulturhaus) zur Verfügung gestellt wurde. 1988 bis 1991 widmete er sich wieder regelmäßig der Malerei, stellte in der Kunsthalle Exnergasse aus und veröffentlichte einen Katalog seiner Arbeiten. 1991 gründeten er und Kurt Hentschläger das Media-Art-Duo Granular Synthesis. Sie realisierten über ein Jahrzehnt lang eine Reihe internationaler Großprojekte, darunter *MODELL 5*, *NOISEGATE* und *POL*. Auftritte folgten im ICA London, im Hull Time based Art Museum, im MAK Wien, in den Museen für zeitgenössische Kunst in Lyon, in Montreal und Seoul, im Stedelijk Museum, im Kunstverein Hannover, im ISEA Montreal und in Liverpool, im ICC Tokyo und in Creative Time New York. 2001 bespielten sie den österreichischen Pavillon auf der Biennale in Venedig. Granular Synthesis erhielt ein österreichisches Stipendium, ein PS1-Stipendium und den ersten Preis der Internationalen Biennale in Nagoya. In diesem Zusammenhang komponierte Langheinrich

auch *Sinken* für Sinfonieorchester und Elektronik im Rahmen des Projekts *Dangerous Visions*, das von Orchestre National de Lille und Art Zoyd in Auftrag gegeben und aufgeführt wurde.

Später wurde *Sinken* auch vom National Orchestra of Mexico und dem Tonkünstler-Orchester aufgeführt. *Minus* für die große Pfeifenorgel des Wiener Konzerthauses wurde im Jahr 2002 vom Festival Wien Modern in Auftrag gegeben und als Eröffnungskonzert präsentiert. Seit 2003 realisiert Ulf Langheinrich große Soloprojekte, darunter *Drift*, *Waveform*, *Hemisphere* (*Hemispheric Film on a Suspended*), verliehen von der Kulturstiftung des Bundes Deutschland, und seinen ersten stereoskopischen Film *LAND* im Auftrag der Liverpool Biennial 08. Seine Arbeiten waren unter anderem zu sehen in Barcelona (MACBA), Berlin (Martin-Gropius-Bau), Dresden (Europäisches Zentrum der Künste Hellerau), Eindhoven (STRP-Festival), Gent (Filmfestival), Hongkong (Run Run Shaw), Creative Media Center), Madrid (ARCO), Melbourne (ACMI), Moskau (Roter Oktober und Platforma Winzavod Art Center), Perth (PICA), Roma (Romaeuropa Festival, Palladium, MACRO-La Pelandra), Rotterdam (DEAF), Seoul (Incheon Digital Arts Festival), Shanghai (Zendai MoMA, Shanghai Sculpture Space and Science and Technology Museum), Taipei (Taipei Fine Arts Museum), Vienna (Wien Modern). In 2005, he got a Siemens scholarship and was Featured artist at Ars Electronica. *KU* (für Pfeifenorgel, elektronisches und stereoskopisches Bild) wurde 2010 vom TONLAGEN Festival für zeitgenössische Musik in Dresden in Auftrag gegeben. 2012 wurde im CyneArt in Dresden die vom Europäischen Zentrum für Künste Hellerau koproduzierte Arbeit

*Movement C* aufgeführt. In den letzten 20 Jahren lebte er in Wien, New York, Melbourne, Accra, Hongkong und aktuell wieder in Dresden.

EN

Ulf Langheinrich was born in 1960, in Wolfen, Sachsen Anhalt, Germany. After removal from the University of Design in Halle due to his denial to accept post-duty participation in East German Army service - mandatory for male students - he applied to give up his GDR citizenship and moved to West Germany in 1984. While being a student at Gesamthochschule Kassel for Painting, he set up a studio for electronic music, developed the basics of his musical language and engaged in painting, drawing and photography. In 1988, he left for Vienna where a studio at the WUK (Werkstätten und Kulturhaus) was put at his disposal. From 1988 to 1991, he devoted himself again to regular painting, had a solo exhibition at Kunsthalle Exnergasse and released a catalogue of his work. In 1991, he and Kurt Hentschlaeger founded the Media-Art duet Granular Synthesis. For more than a decade they realised a number of international large scale projects including *MODELL 5*, *NOISEGATE* and *POL*. They exhibited and performed at the Museum for applied Arts ICA London, Hull Time based Art, MAK Vienna, Museums of Contemporary Arts of Lyons, Montreal and Seoul, The Stedelijk Museum, Kunstverein Hanover, ISEA Montreal and Liverpool, ICC Tokyo, Creative Time New York and the Austrian Pavilion at the Venice Biennial 2001. Granular Synthesis received an Austrian state scholarship, a PS1 scholarship and the first prize of the International Biennial in Nagoya. In this context he composed *Sinken* for symphonic orchestra and electronic as a part of the *Dangerous Visions* project commissioned and performed by Orchestre National de Lille and Art Zoyd. Later, *Sinken* was performed by the National Orchestra of Mexico and Tonkünstler-Orchester. *Minus* for the grand pipe organ of the Wiener Konzerthaus was commissioned and presented as the opening concert by Wien Modern in 2002. Since 2003, Ulf Langheinrich has started to realise various large scale solo projects including *Drift*, *Waveform*, *Hemisphere* (*Hemispheric Film on a Suspended*), verliehen von der Kulturstiftung des Bundes Deutschland, and his first stereoscopic film commissioned by Liverpool Biennial 08, LAND. His artworks were exhibited a. o. in Barcelona (MACBA), Berlin (Martin- Gropius-Bau), Dresden (Hellerau European Center for the Arts), Eindhoven (STRP Festival), Gent (Film Festival), Hong Kong (Run Run Shaw Creative Media Centre), Madrid (ARCO), Melbourne (ACMI), Moscow (Red October and Platforma Winzavod Art Centre), Perth (PICA), Roma (Romaeuropa Festival, Palladium, MACRO- La Pelandra), Rotterdam (DEAF), Seoul (Incheon Digital Arts Festival), Shanghai (Zendai MoMA, Shanghai Sculpture Space and Science and Technology Museum), Taipei (Taipei Fine Arts Museum), Vienna (Wien Modern). In 2005, he got a Siemens scholarship and was Featured artist at Ars Electronica. *KU* (for pipe organ, electronic and stereoscopic image) was commissioned and presented by TONLAGEN Festival for contemporary music, Dresden in 2010. In 2012, *Movement C* co-produced by Hellerau European Center for the Arts, was performed at CyneArt in Dresden. In the last 20 years he lived in Vienna, New York, Melbourne, Accra, Hong Kong and currently again in Dresden.

# Spielplan / Schedule

11. 7. / Do

FESTIVALERÖFFNUNG  
**Johann Kresnik | Gottfried Helnwein | Kurt Schwertsik & TANZLIN.Z**  
*Macbeth*  
 21:00, Volkstheater, Kat B

12. 7. / Fr

Doris Uhlich  
**TANK**  
 19:00, Odeon, Kat I

Michael Laub / Remote Control Productions  
*Rolling*  
 21:00, Akademietheater, Kat D

Filmvorführung  
**Wim Wenders**  
*PINA*  
 21:30, Kino wie noch nie

13. 7. / Sa

Annie Dorsen  
*Spokaoke*  
 17:00, Arsenal, Kat O

**Johann Kresnik | Gottfried Helnwein | Kurt Schwertsik & TANZLIN.Z**  
*Macbeth*  
 19:30, Volkstheater, Kat B

Filmvorführung  
**Wim Wenders**  
*PINA*  
 20:30, METRO  
 Kinokulturhaus

**Mette Ingvartsen**  
*69 positions*  
 22:00, Kasino am Schwarzenbergplatz, Kat J

14. 7. / So

**Workshop Opening Lecture**  
*«impressions'19»*  
 16:00, Arsenal  
 Eintritt frei

**Mette Ingvartsen**  
*69 positions*  
 18:30, Kasino am Schwarzenbergplatz, Kat J

**Doris Uhlich**  
**TANK**  
 19:00, Odeon, Kat I

**Michael Laub / Remote Control Productions**  
*Rolling*  
 21:00, Akademietheater, Kat D

15. 7. / Mo

**Annie Dorsen**  
*Spokaoke*  
 19:00, Festival Lounge im Burgtheater Vestibül, Kat O

[8:tension]  
**Michiel Vandevelde**  
*Andrade*  
 21:00, Schauspielhaus, Kat M

16. 7. / Di

Vernissage  
**Karolina Miernik & Emilia Milewska / yako.one**  
*Come on! Dance with me*  
 18:00, OstLicht.  
 Gallery for Photography, Kat Z

**Mette Ingvartsen**  
*69 positions*  
 18:30, Kasino am Schwarzenbergplatz, Kat J

**Dimitri Chamblas & Boris Charmatz / Terrain**  
*À bras-le-corps*  
 19:30, Leopold Museum, Kat M

**Tanztheater Wuppertal Pina Bausch**  
*Masurca Fogo*  
 21:00, Burgtheater, Kat A

17. 7. / Mi

Filmvorführung  
**César Vayssié**  
*Les Disparates*  
**Boris Charmatz & César Vayssié**  
*Levée*  
 17:30, Leopold Museum Auditorium, Kat R

Zusatzvorstellung  
**Dimitri Chamblas & Boris Charmatz / Terrain**  
*À bras-le-corps*  
 18:30, Leopold Museum, Kat M

**Ali Moini**  
*My Paradoxical Knives*  
 19:00, mumok, Kat P

Open House  
**Miller, Hill, Weber, Martinez & Guests**  
*Unstable Nights*  
 19:00, mumok Hofstallung, Kat K + Q

**Mette Ingvartsen**  
*69 positions*  
 20:30, Kasino am Schwarzenbergplatz, Kat J

**Steven Cohen**  
*put your heart under your feet ... and walk!*  
 21:00, Odeon, Kat I

Zusatzvorstellung  
**Tanztheater Wuppertal Pina Bausch**  
*Masurca Fogo*  
 21:00, Burgtheater, Kat A

[8:tension]  
**Michiel Vandevelde**  
*Andrade*  
 22:30, Schauspielhaus, Kat M

18. 7. / Do

Filmvorführung  
**César Vayssié**  
*Les Disparates*  
**Boris Charmatz & César Vayssié**  
*Levée*  
 18:00, Leopold Museum Auditorium, Kat R

Open House  
**Miller, Hill, Weber, Martinez & Guests**  
*Unstable Nights*  
 19:00, mumok Hofstallung, Kat K + Q

**Dimitri Chamblas & Boris Charmatz / Terrain**  
*À bras-le-corps*  
 19:30, Leopold Museum, Kat M

**Annie Dorsen**  
*Spokaoke*  
 20:30, Leopold Museum, Kat O

**Tanztheater Wuppertal Pina Bausch**  
*Masurca Fogo*  
 21:00, Burgtheater, Kat A

19. 7. / Fr

Dance of Urgency, Q21  
**Frédéric Gies**  
*Good Girls Go To Heaven, Bad Girls Go Everywhere*  
 14:30–18:08, frei\_raum Q21, Kat Z

Research Project Showing  
**Elio Gervasi**  
*The Choreographic Engine*  
 17:00, Probebühne Volksoper, Kat O

Diskussion  
**Jérôme Bel**  
*Think Tank: Dance and Ecology*  
 13:00, Arsenal, Kat Z

**Mette Ingvartsen**  
*7 Pleasures*  
 19:00, Akademietheater, Kat D

Open House  
**Miller, Hill, Weber, Martinez & Guests**  
*Unstable Nights*  
 19:00, mumok Hofstallung, Kat K + Q

**Tanztheater Wuppertal Pina Bausch**  
*Masurca Fogo*  
 21:00, Burgtheater, Kat A

**ImPulsTanz Party**  
*A-Side*  
 22:00, Kasino am Schwarzenbergplatz

Diskussion  
**Jérôme Bel**  
*Think Tank: Dance and Ecology*  
 ab 13:00, Arsenal, Kat Z

Open House  
**Miller, Hill, Weber, Martinez & Guests**  
*Unstable Nights*  
 19:00, mumok Hofstallung, Kat K + Q

[8:tension]  
**Tobias Koch, Thibault Lac & Tore Wallert**  
*Such Sweet Thunder*  
 19:00, Leopold Museum, Kat M

Filmvorführung  
**Jérôme Bel**  
*Retrospective*  
 19:00, Akademietheater, Kat P

**Langheinrich & Hentschläger / Granular Synthesis**  
*MODELL 5*  
 20:30, Odeon, Kat N

**Juliana F. May**  
*Folk Incest*  
 22:30, Volk/Margareten, Kat K

21. 7. / So

Diskussion  
**Jérôme Bel**  
*Think Tank: Dance and Ecology*  
 13:00, Arsenal, Kat Z

Musikvideoprogramm  
**Synthesize the Real**  
 16:00, Leopold Museum Auditorium, Kat R

[8:tension]  
**Michelle Moura**  
*BLINK – mini unison intense lamentation*  
 19:00, Kasino am Schwarzenbergplatz, Kat M

**Ali Moini**  
*My Paradoxical Knives*  
 20:15, mumok, Kat P

**Mette Ingvartsen**  
*7 Pleasures*  
 21:00, Akademietheater, Kat D

Zusatzvorstellung  
**Steven Cohen**  
*put your heart under your feet ... and walk!*  
 21:00, Odeon, Kat I

22. 7. / Mo

[8:tension]  
**Tobias Koch, Thibault Lac & Tore Wallert**  
*Such Sweet Thunder*  
 19:00, Leopold Museum, Kat M

Filmvorführung  
**Jérôme Bel**  
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**Langheinrich & Hentschläger / Granular Synthesis**  
*MODELL 5*  
 20:30, Odeon, Kat N

**Juliana F. May**  
*Folk Incest*  
 21:00, Volk/Margareten, Kat K

**Mette Ingvartsen**  
*to come (extended)*  
21:30, Volkstheater, Kat C

[8:tension]  
**Eric Arnal-Burtschy**  
*Why We Fightt*  
23:00, Schauspielhaus, Kat M

23. 7. / Di

Open House  
**Miller, Hill, Weber,  
Martinez & Guests**  
*Unstable Nights*  
18:00, mumok Hofstattung,  
Kat K + Q

**Jérôme Bel**  
*Lecture on nothing*  
19:00, Schauspielhaus, Kat L

**Ismael Ivo / Balé da  
Cidade de São Paulo &  
Morena Nascimento**  
*Um Jeito de Corpo*  
21:00, Burgtheater, Kat B

[8:tension]  
**Michelle Moura**  
*BLINK – mini unison  
intense lamentation*  
22:30, Kasino am  
Schwarzenbergplatz, Kat M

24. 7. / Mi

Open House  
**Miller, Hill, Weber,  
Martinez & Guests**  
*Unstable Nights*  
18:00, mumok Hofstattung,  
Kat K + Q

**Ian Kaler & Planningtorock**  
*o.T. | RAW PRACTICE*  
19:00, Leopold Museum,  
Kat M

[8:tension]  
**Eric Arnal-Burtschy**  
*Why we fight*  
19:00, Schauspielhaus, Kat M

**Lenio Kaklea**  
*Practical Encyclopaedia,  
Chosen Portraits*  
20:30, mumok, Kat M

**Claire Croizé & Matteo  
Fargion / ECCE vzw**  
*Flowers (we are)*  
20:30, Akademietheater, Kat F

Zusatzvorstellung  
**Ismael Ivo / Balé da  
Cidade de São Paulo &  
Morena Nascimento**  
*Um Jeito de Corpo*  
21:00, Burgtheater, Kat B

**Mette Ingvartsen**  
*21 pornographies*  
22:00, Volkstheater, Kat E

**Lenio Kaklea**  
*Practical Encyclopaedia,  
Lecture demonstration*  
18:00, mumok, Kat M

Open House  
**Miller, Hill, Weber,  
Martinez & Guests**  
*Unstable Nights*  
18:00, mumok Hofstattung,  
Kat K + Q

[ImPulsTanz Classic]  
**Akemi Takeya**  
*ZZremix*  
Neuinszenierung  
19:30, Odeon, Kat I

**Ismael Ivo / Balé da  
Cidade de São Paulo &  
Morena Nascimento**  
*Um Jeito de Corpo*  
21:00, Burgtheater, Kat B

[8:tension]  
**Mira Kandathil & Annina  
Machaz / Follow us**  
*Ask the oracle  
– the future is now –*  
22:30, Kasino am  
Schwarzenbergplatz, Kat M

26. 7. / Fr

Open House  
**Miller, Hill, Weber,  
Martinez & Guests**  
*Unstable Nights*  
18:00, mumok Hofstattung,  
Kat K + Q

**Lenio Kaklea**  
*Practical Encyclopaedia,  
Chosen Portraits*  
18:00, mumok, Kat M

**Ian Kaler & Planningtorock**  
*o.T. | RAW PRACTICE*  
19:00, Leopold Museum,  
Kat M

Work in Progress Presentation  
**Peter Stamer & Frank Willens**  
*In the Penal Colony*  
19:00, mumok, Kat O

Zusatzvorstellung  
**Ismael Ivo / Balé da  
Cidade de São Paulo &  
Morena Nascimento**  
*Um Jeito de Corpo*  
21:00, Burgtheater, Kat B

**Trajal Harrell**  
*Dancer of the Year*  
21:00, Akademietheater,  
Kat G

[8:tension]  
**Samuel Feldhandler**  
*'d he meant vary a shin's*  
22:30, Schauspielhaus,  
Kat M

27. 7. / Sa

**IDOCDE Symposium**  
*Tracing Forwards*  
27. Juli, 12:00 bis 28. Juli,  
13:00, Arsenal

**Steven Cohen**  
*Taste*  
19:00, Leopold Museum,  
Kat O

[ImPulsTanz Classic]  
**Akemi Takeya**  
*ZZremix*  
Neuinszenierung  
21:00, Odeon, Kat I

[8:tension]  
**Mira Kandathil & Annina  
Machaz / Follow us**  
*Ask the oracle  
– the future is now –*  
22:30, Kasino am  
Schwarzenbergplatz, Kat M

28. 7. / So

Musikvideoprogramm  
**B-E-H-A-V-E**  
16:00, Leopold Museum  
Auditorium, Kat R

[8:tension]  
**Teresa Vittucci**  
*HATE ME, TENDER*  
18:00, Volx/Margareten,  
Kat M

[8:tension]  
**Samuel Feldhandler**  
*'d he meant vary a shin's*  
19:30, Schauspielhaus, Kat M

**Frédéric Gies**  
*walk + talk*  
19:30, mumok, Kat M

**Lisi Esteras & Ido Batash /  
MonkeyMind Company**  
*The Jewish Connection Project*  
21:00, Volkstheater, Kat E

[8:tension]  
**Maria Metsalu**  
*Mademoiselle x*  
22:30, mumok Hofstattung,  
Kat M

29. 7. / Mo

Work in Progress Presentation  
**Peter Stamer & Frank Willens**  
*In the Penal Colony*  
19:00, mumok, Kat O

**Steven Cohen**  
*Taste*  
20:15, Leopold Museum, Kat O

**Lisbeth Gruwez / Voetvolk**  
*The Sea Within*  
21:00, Akademietheater, Kat F

Zusatzvorstellung  
[8:tension]  
**Teresa Vittucci**  
*HATE ME, TENDER*  
21:00, Volx/Margareten,  
Kat M

**Maria Metsalu**  
*Mademoiselle x*  
21:00, mumok Hofstattung,  
Kat M

Book Presentation  
**Märten Spångberg Hg.**  
*Movement Research*  
22:30, Volkstheater –  
Rote Bar, Kat Z  
mit Märten Spångberg  
und Anne Juren

30. 7. / Di

[8:tension]  
**Maria Metsalu**  
*Mademoiselle x*  
19:00, mumok Hofstattung,  
Kat M

**Frank Willens**  
*Radiant Optimism*  
20:15, Kasino am  
Schwarzenbergplatz, Kat K

**Philipp Gehmacher**  
*It is a balancing act to live  
without your attention*  
Theaterversion  
21:30, Odeon, Kat I

[8:tension]  
**Teresa Vittucci**  
*HATE ME, TENDER*  
23:00, Volx/Margareten,  
Kat M

31. 7. / Mi

**Amanda Piña /  
nadaproductions**  
*Danza y Frontera  
(Museum Version)*  
19:00, mumok, Kat K

**Alleyne Dance**  
*A Night's Game*  
20:30, Odeon, Kat I

**Lisbeth Gruwez / Voetvolk**  
*The Sea Within*  
21:00, Akademietheater, Kat F

Zusatzvorstellung  
[8:tension]  
**Teresa Vittucci**  
*HATE ME, TENDER*  
21:00, Volx/Margareten,  
Kat M

1. 8. / Do

**Philipp Gehmacher**  
*It is a balancing act to live  
without your attention*  
Theaterversion  
19:00, Odeon, Kat I

[8:tension]  
**Ellen Furey & Malik  
Nashad Sharpe**  
*SOFTLAMPautonomies*  
21:00, Schauspielhaus, Kat M

**Liquid Loft / Chris Haring**  
*Stand-Alones  
( polyphony )*  
21:00, Leopold Museum, Kat K

**Frank Willens**  
*Radiant Optimism*  
23:00, Kasino am  
Schwarzenbergplatz, Kat K

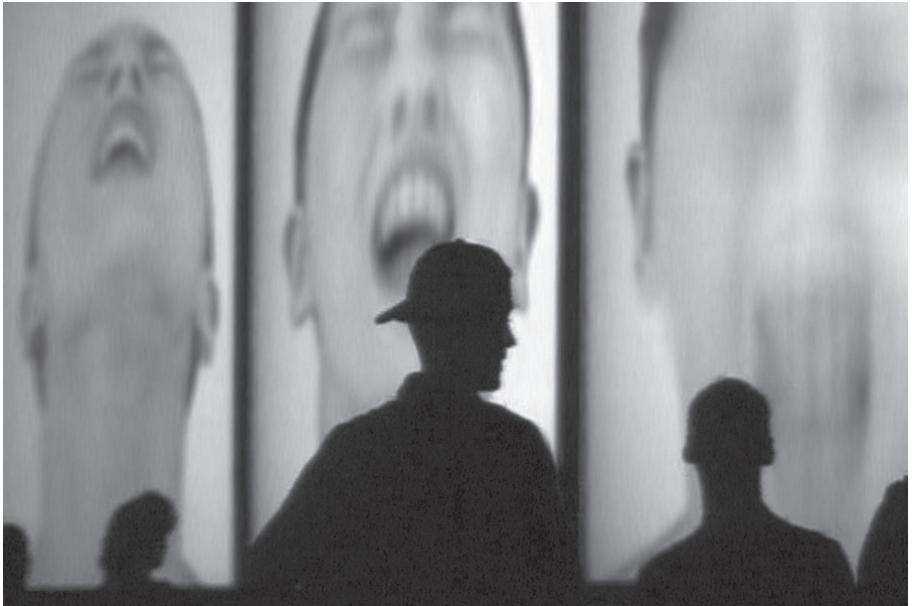
2. 8. / Fr

Symposium & Performance  
**Chateau Rouge & Red Edition**  
*Salon Souterrain:  
Art & Prostitution*  
19.00–21:30, Volkstheater –  
Rote Bar, Kat M

**Amanda Piña /  
nadaproductions**  
*Danza y Frontera  
(Museum Version)*  
19:00, mumok, Kat K

**Alleyne Dance**  
*A Night's Game*  
20:30, Odeon, Kat I

Zusatzvorstellung <b>Liquid Loft / Chris Haring</b> <i>Stand-Alones</i> ( polyphony ) 20:30, Leopold Museum, Kat K	Musikvideoprogramm <b>Collapse</b> 17:00, mumok kino, Kat S	<b>Wim Vandekeybus / Ultima Vez</b> <i>Go Figure Out Yourself</i> 22:30, mumok Hofstallung, Kat K	<b>Wim Vandekeybus / Ultima Vez</b> <i>Go Figure Out Yourself</i> 19:00, mumok Hofstallung, Kat K	Zusatzvorstellung <b>nasa4nasa</b> <i>SUASH</i> 19:30, mumok, Kat M
<b>Planningtorock</b> <i>Powerhouse</i> 22:00, Halle E, Kat H	Zusatzvorstellung <b>Agudo Dance Company</b> <i>Silk Road</i> 21:00, Akademietheater, Kat F	<b>6.8. / Di</b>	<b>Jonathan Burrows</b> <i>Rewriting</i> 20:00, Leopold Museum, Kat M	<b>Ivo Dimchev</b> <i>The Selfie Concert</i> 18:00, Leopold Museum, Kat K
<b>3.8. / Sa</b>	<b>Philipp Gehmacher</b> <i>It is a balancing act to live without your attention</i> Museumsversion 19:00, mumok, Kat K	Showing <b>ATLAS – create your dance trails</b> 16:00, Arsenal, Kat Z	<b>toxic dreams &amp; WTKB</b> <i>The Deadpan Dynamite – The Art of the Gag</i> 21:00, Schauspielhaus, Kat L	[8:tension] <b>nasa4nasa</b> <i>SUASH</i> 19:30, mumok, Kat M
[8:tension] <b>Ellen Furey &amp; Malik Nashad Sharpe</b> <i>SOFTLAMPautonomies</i> 19:00, Schauspielhaus, Kat M	<b>Alleyne Dance</b> <i>A Night's Game</i> 21:00, Odeon, Kat I	Musikvideoprogramm <b>B-E-H-A-V-E</b>	<b>Anne Juren</b> 42 21:00, Odeon, Kat I	<b>Simone Augherlonhy, Petra Hraščanec &amp; Saša Božić</b> <i>Compass</i> 21:00, Kasino am Schwarzenbergplatz, Kat K
<b>Liquid Loft / Chris Haring</b> <i>Stand-Alones</i> ( polyphony ) 19:00, Leopold Museum, Kat K	<b>DD Dorvillier / human future dance corps</b> <i>No Change, or "freedom is a psycho-kinetic Skill" (2005)</i> 22:00, Kasino am Schwarzenbergplatz, Kat K	<b>Synthesize the Real</b> 16:00, Leopold Museum Auditorium, Kat R	<b>Wim Vandekeybus / Ultima Vez</b> <i>Go Figure Out Yourself</i> 22:30, mumok Hofstallung, Kat K	<b>11.8. / So</b>
<b>Dance Contest</b> <i>Rhythm is a Dancer</i> Hosted by Storm 20:00, Arsenal, Kat Z	<b>Philipp Gehmacher</b> <i>It is a balancing act to live without your attention</i> Museumsversion 19:00, mumok, Kat K	<b>God's Entertainment</b> <i>TARZAN</i> 20:00, Zacherlfabrik, Kat K	<b>God's Entertainment</b> <i>TARZAN</i> 20:00, Zacherlfabrik, Kat K	Zusatzvorstellung [8:tension] <b>Marissa Perel</b> <i>Pain Threshold</i> 16:00, Leopold Museum, Kat M
<b>Alleyne Dance</b> <i>A Night's Game</i> 22:30, Odeon, Kat I	<b>5.8. / Mo</b>	<b>Jonathan Burrows</b> <i>Rewriting</i> 20:15, Leopold Museum, Kat M	<b>ImpulsTanz Party</b> <i>B-Side</i> 22:00, Kasino am Schwarzenbergplatz	<b>Musikvideoprogramm</b> <b>Collapse</b> 16:30, mumok kino, Kat. S
<b>4.8. / So</b>	<b>Wim Vandekeybus / Ultima Vez</b> <i>Go Figure Out Yourself</i> 19:00, mumok Hofstallung, Kat K	<b>toxic dreams &amp; WTKB</b> <i>The Deadpan Dynamites – The Art of the Gag</i> 21:00, Schauspielhaus, Kat L	<b>8.8. / Do</b>	[8:tension] <b>Tatiana Chizhikova &amp; Roman Kutnov</b> <i>Time to Time</i> 23:00, Schauspielhaus, Kat M
Symposium – Summer Barbecue Performance Party Remix	<b>Jonathan Burrows</b> <i>Rewriting</i> 20:00, Leopold Museum, Kat M	<b>Wim Vandekeybus / Ultima Vez</b> <i>Go Figure Out Yourself</i> 21:00, mumok Hofstallung, Kat K	<b>10.8. / Sa</b>	[8:tension] <b>Ivo Dimchev</b> <i>The Selfie Concert</i> 18:00, Leopold Museum, Kat K
<b>Future Clinic for Critical Care</b> <i>FCCC'ing ImpulsTanz</i> <i>The Musical: A Past Present Future Clinic</i> Hosted by Jeremy Wade & Nina Mühlemann & Tanja Erhart 12:00–18:00, Arsenal, Kat M	<b>Agudo Dance Company</b> <i>Silk Road</i> 21:00, Akademietheater, Kat F	<b>toxic dreams &amp; WTKB</b> <i>The Deadpan Dynamites – The Art of the Gag</i> 21:00, Schauspielhaus, Kat L	<b>Final Workshop Showing</b> <i>«expressions'19»</i> 16:00, Arsenal, Kat Z	[8:tension] <b>Tatiana Chizhikova &amp; Roman Kutnov</b> <i>Time to Time</i> 19:30, Schauspielhaus, Kat M
<b>7.8. / Mi</b>	<b>Philipp Gehmacher</b> <i>It is a balancing act to live without your attention</i> Museumsversion 19:00, mumok, Kat K	<b>Wim Vandekeybus / Ultima Vez</b> <i>Go Figure Out Yourself</i> 21:00, Leopold Museum, Kat M	<b>CieLaroque/Helene Weinzierl</b> <i>AS FAR AS WE ARE</i> 18:00, Arsenal, Kat M	Zusatzvorstellung <b>Dana Michel</b> <i>CUTLASS SPRING</i> 19:30, Odeon, Kat K
[8:tension] <b>nasa4nasa</b> <i>SUASH</i> 19:00, mumok, Kat M	<b>Jonathan Burrows</b> <i>Rewriting</i> 21:00, Leopold Museum, Kat M	<b>God's Entertainment</b> <i>TARZAN</i> 20:00, Zacherlfabrik, Kat K	<b>God's Entertainment</b> <i>TARZAN</i> 20:00, Zacherlfabrik, Kat K	Konzert <b>Hahn Rowe</b> <i>Hahn Rowe in Concert</i> 22:30, Kasino am Schwarzenbergplatz, Kat M
<b>Programmänderungen vorbehalten</b> <i>/ Programme subject to change</i>		<b>toxic dreams &amp; WTKB</b> <i>The Deadpan Dynamites – The Art of the Gag</i> 21:00, Schauspielhaus, Kat L	<b>Marissa Perel</b> <i>Pain Threshold</i> 18:00, Leopold Museum, Kat M	
		<b>Simone Augherlonhy, Petra Hraščanec &amp; Saša Božić</b> <i>Compass</i> 21:00, Kasino am Schwarzenbergplatz, Kat K	<b>Marissa Perel</b> <i>Pain Threshold</i> 18:00, Leopold Museum, Kat M	
		<b>Johannes Odenthal, Koffi Kôkô, Manos Tsangaris</b> <i>Passagen</i> 19:30, Schauspielhaus, Kat Z	<b>Dana Michel</b> <i>CUTLASS SPRING</i> 19:30, Odeon, Kat K	



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