

IMPULSTANZ



Amanda Piña / nadaproductions

Danza y Frontera
Museum Version

Vienna International Dance Festival

**DIE
VIELEN**

**SOLIDARITÄT
STATT PRIVILEGIEN.**

ES GEHT UM ALLE.

**KUNST UND KULTUR
BLEIBEN FREI.**

ImpulsTanz – Vienna International Dance Festival
Unterzeichner der Erklärung von DIE VIELEN

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Danza y Frontera Museum Version

Amanda Piña / nadaproductions
(CL/MX/AT)

31. Juli + 2. August 2019 19:00
Zusatzvorstellung: 1. August 19:00

mumok
Uraufführung



Bundeskanzleramt



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AMANDA PIÑA
bei ImPulsTanz

Performances

2019 Amanda Piña / nadaproductions
Danza y Frontera (Choreographer)

2017 Amanda Piña & Daniel Zimmermann
/ nadaproductions *WAR (Ein Kriegstanz)*
(Choreographer, Performer)

2015 Amanda Piña & Daniel Zimmermann /
nadaproductions *Four remarks in the history
of dance – Endangered Human Movements
Vol. I* (Choreographer, Dancer)

2014 Amanda Piña & Daniel Zimmermann
/ nadaproductions *WAR* (Choreographer &
Performer)

2013 *Occupy the Museum*
nadaproductions/ Amanda Piña & Daniel
Zimmermann *Penacho-Ritual, Rongo-Rongo*
(Choreographer, Performer)

2012 nadaproductions/ Amanda Piña &
Daniel Zimmermann CPA Österreich Pavillon
*Österreichisches Bundesministerium für
Allgemeine Bewegungsangelegenheiten*
(Choreographer, Performer)

2011 Magdalena Chowaniec & Amanda
Piña & Daniel Zimmermann *Neuer Wiener
Bioaktionismus* (Choreographer, Dancer)

2008 Amanda Piña & Daniel Zimmermann /
nadaproductions *WE* (Choreographer, Dancer)

Research Projects

2018 Field Project *Danza y Frontera*

2013 Field Project *DIY! Fanzine Dance –
Movement as Political Tool*

2010 Choreographers' Venture
Socialmovements! the venture

Workshops

2015 *Endangered Human Movements*

2014 *Endangered Human Movements*

2013 *Rapa Nui Repertory*

danceWEB

2006 danceWEB Scholarship Recipient

Danza y Frontera Museum Version

Künstlerische Leitung, Choreografie

Amanda Piña
Choreografie, Übertragung
Rodrigo de la Torre
Recherche Alma Quintana, Juan Carlos
Palma, Alberto Montes, Paula Chaves
Performance Matteo Marziano Graziano,
Daphna Horenzyk, Jhonatan Magaña García,
Dafne del Carmen Moreno, Juan Carlos Palma
Velasco, Cristina Sandino, Rodrigo de la Torre
Coronado, Lina María Venegas.

Dramaturgie und Entwicklung

Nicole Haitzinger
Recherche, Theorie Nicole Haitzinger,
Amanda Piña
Musik Christian Müller
Live-Percussion Jhonatan Magaña García
Kostüme La mata del veinte/Julia Trybula
Produktionsmanagement Nora Soponyai
Videos Monitore Danza de Conquista,
Amanda Piña / estudio el gozo. 2018
Living in Borderlands, Susana Ojeda & estudio
el gozo.2018
Senior Adviser Marie-Christine
Barrata Dragono
Management Angela Vadori

Danza y Frontera (Tanz und Grenze)

Produktion nadaproductions
Koproduktion Tanzquartier Wien
Gefördert von Kulturabteilung der Stadt
Wien, Bundeskanzleramt – Kunst und Kultur

Mit Unterstützung von Mexikanisches
Ministerium für auswärtige Angelegenheiten,
National School of Folkloric Dance of
Mexico, INBA, National Institute of Fine Arts
Mexico, Diplomado “Como Encender Un
Fosforo”, Alma Quintana, University Museum
of Contemporary Art of Mexico, MUAC,
Goethe Institut Mexico, Museo Universitario
del Chopo, der Mexicanischen Botschaft in
Österreich und ImPulsTanz International
Dance Festival.

Dauer 60 Min.

mumok

Eine Kooperation von ImPulsTanz und
mumok – Museum moderner Kunst Stiftung Ludwig Wien

A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants. *Los atravesados* live here: the squint-eyed, the perverse, the queer, the troublesome, the mongrel, the mulato, the half-breed, the half dead; in short: those who cross over, pass over, and go through the confines of the ‘normal’. The only ‘legitimate’ inhabitants are those in power, the whites and those who align themselves with whites. Tension grips the inhabitants of the borderlands like a virus. Ambivalence and unrest reside there and death is no stranger.

Gloria Anzaldúa, Borderlands la Frontera, the New Mestiza



© Emilia Milewska

This work is dedicated to those that have the courage to move, to those whose bodies carry borders.

Amanda Piña

About

Danza y Frontera (Museum Version) Endangered Human Movements Vol. 4

DE

Danza y Frontera ist die neueste Arbeit aus der Reihe *Endangered Human Movements* *. Sie basiert auf einem Tanz, der seine Wurzeln in einer alten prähispanischen Tanzform hat, die später von der spanischen Monarchie (Österreich/Habsburg) verwendet wurde, um die Eroberung Mexikos als *Danza de Conquista*, als Eroberungstanz, darzustellen.

Dieser alte Tanz, der mit den Kämpfen zwischen „Mauren“ und Christen in Europa zu tun hat, wird heute von Tänzer_innen aus der Gegend von El Ejido Veinte in Matamoros, Tamaulipas (Mexiko), in einem Kontext extremer Gewalt im Zusammenhang mit einer Grenze, an der sich Drogenhandel, Militarisierung und billige Arbeitskräfte treffen, aktualisiert.

Die Museumsversion findet innerhalb der Ausstellung *Pattern and Decoration* statt, wo neue US-amerikanische Kreolisierungen nicht-westlicher und weiblicher Kunst mit den Stimmen aller Kunstformen resonieren, die vom westlichen Kanon ausgeschlossen wurden.

Das Museum fungiert hier als Ort einer Besetzung und nicht der Legitimation im Zusammenhang mit der Weiterentwicklung der Festung Europa. *Danza y Frontera* ist ein rebellischer Akt. Als Grenzsubjekte bewohnen die Performer_innen einen Ort dazwischen und tanzen über alle Vorstellungen von Grenzen hinweg, seien sie kulturell, national oder ästhetisch.

* *Endangered Human Movements* ist der Titel eines langfristigen Projekts, das im Jahr 2014 begann und sich auf Praktiken menschlicher Bewegung konzentriert, die seit Jahrhunderten auf der ganzen Welt gepflegt werden. In diesem Rahmen werden eine Reihe von Performances, Workshops, Installationen, Publikationen und ein umfassendes Online-Archiv entwickelt, die menschliche Bewegungspraktiken, die vom Verschwinden bedroht sind, rekonstruieren, rekontextualisieren und ihnen eine neue Bedeutung geben. Das Projekt zielt darauf ab ihr Potenzial für die Zukunft freizusetzen.

EN

Danza y Frontera is the latest work in the series *Endangered Human Movements* * and it is based on a dance that has its roots in an ancient pre-hispanic dance form that was later used by the Spanish Crown (Casa Austria/Habsburg) to develop the conquest of Mexico as a *Danza de Conquista*, a conquest dance.

This old dance which is intertwined with reenactments of the battles in Europe between Mors and Christians, it is actualized today in by the dancers from the neighborhood of El Ejido Veinte of Matamoros, Tamaulipas (MX), in a context of extreme violence related to a border where narco traffic, militarization, and cheap labor industries meet.

The museum version happens inside the exhibition *Pattern and Decoration* where new U.S American creolisations of non western and feminine art resonate with the voices of all art forms that have been misregarded by the Western cannon.

The museum functions here as a place of occupation and not of legitimization in the context of the advancement of Fortress Europe. *Danza y Frontera* is a rebellious act. As border subjects, the performers inhabit a place in between, understanding its power and limitations, dancing beyond all notions of borders be they cultural, national or aesthetic.

* *Endangered Human Movements* is the title of a long-term project, started in the year 2014, focusing on human movement practices which have been cultivated for centuries all over the world. Inside this frame a series of performances, workshops, installations, publications and a comprehensive online archive are developed which reconstruct, re-contextualise and re-signify human movement practices in danger of disappearing, aiming at unleashing their future potential.

Daniel Aschwanden über Daniel Aschwanden about

Danza y Frontera
Endangered Human Movements Vol. 4
von Amanda Piña / nadaproductions

TQW Magazin, Oktober 2018

DE

Konkret liegt Amanda Piñas Stück *Danza y Frontera* (Tanz und Grenze), das in den konzeptuellen Rahmen der Serie *Endangered Human Movements* eingebettet ist, eine zeitgenössische Legende zugrunde. Es ist die Legende von Rodrigo de la Torre, einem Folktaenzelehrer, und einer Gruppe von befreundeten Kids zwischen 14 und 15 Jahren aus dem Bezirk El Ejido Veinte von Matamoros, einer Grenzstadt in Tamaulipas, Mexiko. Sie tauschten eines Tages ihre traditionellen Ledersandalen gegen Nikes und tanzten die popkulturelle Appropriation eines historischen Tanzes im öffentlichen Raum. Sie wurden zum Zeichen einer widerständigen Jugendkultur, die sich sowohl gegen eine

folkloristisch dominierte Tanztradition richtete als auch gegen die übermächtige Gewalt der Drogenhändler und wenigstens temporär wieder ein Stück öffentlichen Raum zurückeroberte. Der Tanz wurde über Videos in den Social Media verbreitet und beiderseits der Grenze getanzt, Hip-Hop-Musiker machten Songs darüber ...

Es ist das Narrativ einer WENDUNG, eines Hacks, einer Wiederaneignung. Es ist ein Statement für Resilienz, ein Statement des Aufbruchs, das die Choreografin mit einer Widmung versehen hat:

„Diese Arbeit ist denjenigen gewidmet, die den Mut haben, sich zu bewegen, zu denen, deren Körper Grenzen tragen.“ (Amanda Piña)

(...)

Die Grenze, der Riss zieht sich durch die Körper, und Amanda Piña mit ihrer großartigen Truppe von Performer_innen hybrider Identitäten hat sich gemeinsam mit Rodrigo de la Torre dem Unterfangen verschrieben, diesen Riss, den sie ebenso wie ihre Mitstreiter_innen aus autobiografischer Erfahrung kennt, auf die Bühne zu bringen.

(...)

Im choreografischen Ansatz der Entschleunigung sehe ich diese Umsetzung sehr gelungen: Sie schafft Zeit und damit Raum für Wahrnehmung, Denken, Spüren. In der langsamen Progression der Geschwindigkeit und der Eindringlichkeit der Körper im Tanz resonieren indigene Praktiken, koloniale Narrative, Popkultur und Spiritualität als Ausdruck von Widerständigkeit.

Politisch betrachtet bringt sie mit dieser Geste drängende Fragen der Destruktivität von Neokapitalismus, Kolonialität einem breiteren Publikum näher.

(...)

Amanda Piña zeigt uns, dass die Körper nicht einfach nur Körper sind. Sie sind immer auch konstruiert, und es ist wichtig, gegenüber den Mechanismen dieser Konstruktionen eine permanente Wachheit herzustellen. Mit der Geste ihrer Arbeit trägt sie vielleicht auch zu einem Diskurs bei, der eine Popularisierung linker Positionen fordert, um wieder stärker politische Relevanz zu erhalten. Sie macht klar, dass Tanz und Performance Felder sind, die Räume und Zeit für sinnliche Annäherungen und zeitgenössische Experimentierfelder schaffen, die für die Befragung, Anwendung und Weiterentwicklung grundlegend demokratischer Strukturen wichtig sind.

EN

Amanda Piña's piece *Danza y Frontera* (Dance and Border), embedded in the conceptual frame of the *Endangered Human Movements* series, is based on a contemporary legend. It's the legend of Rodrigo de la Torre, a folk-dance teacher, and a group of friends about 14 to 15 years old from the El Ejido Veinte district of Matamoros, a border town in Tamaulipas, Mexico. One day, they swapped their traditional leather sandals for Nikes and danced the pop-cultural appropriation of a historical dance in public space. They became a symbol of an oppositional youth culture that protested against a dance tradition dominated by folklore, and, at least temporarily, they reclaimed areas of the public space in defiance of the all-powerful violence of drug traffickers. The dance spread in the form of videos on social media and was danced on both sides of the border, hip-hop musicians wrote songs about it...

It's the narrative of a TWIST, a hack, a reappropriation. It's a statement of resilience, a statement of a new departure, to which the choreographer added a dedication:

„This work is dedicated to those that have the courage to move, to those whose bodies carry borders.“ (Amanda Piña)

(...)

The border, the crack, runs through the bodies, and together with her brilliant troupe of performers of hybrid identities, Amanda Piña has committed herself in collaboration with Rodrigo de la Torre to bringing this crack, which both she and her fellow campaigners are familiar with from their own autobiographical experiences, to the stage.

(...)

In opting for deceleration in her choreographic approach, she has, to my mind, succeeded in this undertaking: she has created

time and, by extension, space to perceive, think, feel. In the slow progression of the speed and intensity of the bodies in dance, indigenous practices, colonial narratives, pop culture and spirituality resonate as expressions of resistance.

Politically speaking, Piña uses this gesture to make urgent issues concerning the destructiveness of neo-capitalism and coloniality more tangible to a wider audience.

(...)

Amanda Piña shows us that bodies are not just bodies. They are always constructed as well, and it is important to establish a permanent alertness with regard to the workings of these constructions. The gesture of her piece may also contribute to a discourse that calls for a popularisation of left positions so that they may regain political relevance. It shows clearly that dance and performance are fields that create spaces and time for sensory approaches and contemporary fields of experimentation that are important tools to challenge, apply and further develop fundamentally democratic structures.



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DANZA Y FRONTERA: choreography of resistance at the border between Mexico and the U.S

Excerpts of a text about the research for the performance, presented at the IFTR Congress, (International Federation for Theatre Research), in Belgrade 2018

By Nicole Haitzinger
and Amanda Piña

A group of 40 young men from the Mexican border city of Matamoros, twin city of Brownsville, Texas (US), perform a contemporary pop-cultural appropriation of a historical ‘danza de conquista’ (conquest dance) in the public space. The dance, in which indigenous practices, colonial narratives, pop-culture and spirituality resonate, is an expression of resistance in a context of extreme violence related to drug trafficking (narco-traffic) at the border between Mexico and the US. The influx of weapons and the out flux of opioids at bargain prices erase the security of public space. The dance reclaims it by the temporal presence of ‘other’/alternative male group formations – a re-presentation of ‘other’ bodies different from militarized drug cartel hierarchies but similar in terms of the performance of potency, virility and energy: “They don’t hold a weapon – just a shaker in their hand – Green, white, red, the colors of my land” (quote from a Hip Hop song about the dance). (...)

This staging of bodies beyond theatrical representation draws into question cultural, racial and aesthetic borders. (...)

Decolonial method:

„[...] A decolonial work which implies:
(1) to show their genealogy in western moder-

nity that allows us to transform the universal validity claims of eastern concepts and turn them into concepts historically situated.

(2) To show their coloniality, that is how they have functioned to erase, silence, denigrate other ways of understanding and relating to the world; and finally

(3) To build on this grounds the decolonial option, as a non-normative space, as a space open to plurality of alternatives.“ (Vazquez/Mignolo, Decolonial Aesthesia, 2013, 9)

Creolization and mestiza consciousness are therefore our prism through which the singularity of an artistic praxis grounded in a de-colonial matrix can appear.

When asked about the choreographic structure of the dance and its performativity, Rodrigo de la Torre, the dance leader of the dance from the Ejido 20 of the city of Matamoros, often uses computer games as a metaphor to explain the way the dance should be performed:

“At the beginning of *La matraca* (the machine gun sequence), you are like a racing car with full tank. Like in a computer game. Then during the phrase you use that fuel and at the end of the phrase your tank is completely empty. This is how you should manage your

energy during the dance; you give all your energy in one phrase, you end up dead each time, give it all. That’s why we walk after the phrase, to refill the tank. After many tanks get empty and full again we are like ‘marihuanos’ without having smoked, the dance is like our drug.”

“Machine gun”, “empty gasoline tank”, “dead each time”, “like a drug” – all appear as rooted metaphors in the lexicon for a dance practice that emerges in a border context where the violence resulting from drug trafficking, border militarization, and American media culture are present in everyday life.

The computer game metaphors serve in this context as a disembodied set of images that can translate into embodied practices, energy management, movement qualities and choreographic patterns, giving form to a teaching technology that reflect and subverts the context in which is inscribed. The dance could be easily understood as “traditional art form”, yet the categories, “contemporary”, “modern” and “traditional” fail to describe its complexity. (...)

In *La matraca*, the machine gun dance sequence, the embodiment of the rhythm of a firearm discharge could stand as an example for the construction of a new mestizo physicality which acts as a resistance to a violent border context, the paradox of a globalized neoliberal capitalism¹ where circulation of capital and goods meet the stasis imposed on the bodies of the racialized people.

In the 16th century, under the reign of the Habsburg Emperor Charles V, the trope danza

de moros y cristianos spreads – brought from the Conquistadors to the New World – and circulates in the brutally suppressed Mexican empire. The Habsburg collective trauma of the regime of the Islamic “Moors” on the Iberian Peninsula is processed in this parodist danza de moros y cristianos, which becomes a choreographic arrangement where Christians fight against Arabs. Eventually, they win not only in Europe but also in the New World through repetitive corporal and choreographic re-enactment.

The function of these dances lies in
(1) legitimization of Christianization through allegedly equitable combat,
(2) military exercitation and
(3) display of technological superiority on the part of the colonizers.

(...)

We would like to talk about the specific molding of the danza de los mataches primarily which is performed in the border region of Northern Mexico² and resonates in the contemporary choreographic work of Rodrigo de la Torre in 2018.

The original cast of the Mataches consists of the Monarca (Moctezuma), the Malinche (translator and the Indian mistress of Hernán Cortés, repeatedly reinterpreted into wife/daughter of Moctezuma), the Abuelo (ancestor), the bull (representation of Cortés and Europe) and 10–14 danzantes (including four captains) arranged in two competing groups (indigenous ‘infidels’ and Catholic Christians) with costumes made out of a variety of colorful ribbons and a headdress with eagle feathers, gourd rattle and a three-forked wooden fan (palma). In a last fight

1 Encarna Gutiérrez Rodríguez 2001

2 Systematisierung: danza de conquista

with the bull, ‘good’ triumphs over ‘evil’ and Moctezuma and the indigenes catholicize at last. The Matachines is the ‘danza de conquista’ and is still performed by the Spanish and indigenous community for festivities. Why?

The popular indigenous version acquires the Matachina and supplements it with a specific version of the myth: here, Moctezuma resurfaces with his companions as messianic ghost warriors and with Malinche – now recoded as his consort – they free the Americas in a future reconquest from the chains of the colonizing powers. In terms of a flexible theatrical, body- and context-bound performance practice, it must be assumed that the scenically motivated creolization of diverse and multifariously historic and mythic threads of origin is very likely. (...)

The social

The transmission and practice of the dance happens in the free time of the dancers and it is considered a hobby by most of them, outside the work in the Narco traffic organizations or the Maquila industry, the two main economic activities in the region. The Maquila is the cheap labor industry settled on the Mexican side, which in the border is accentuated by the explicit restriction of workers to form unions³. Many of the dancers are members or ex members of La maña, The Cartel, and have been directly or indirectly part of its operational violence. Yet some prefer to work in the Maquila, in 12 hours shifts providing incomes around 50 euros a month. Some have migrated to the States in search for better working conditions, like in the case of Rodrigo. Young men belonging to the working class often work as sicarios or payed killers for

the cartels, and if they don’t they are seen as that by the society.

“We dance to be something else than La maña, to be something else than sicarios”, says one of the members of the dance.

Socially the dance is a space of togetherness, unison, sign language and non-verbal communication, towards another representation of working class masculinity in the public space. The dance could be read as a des-identification through unison performance, with the roles assigned to the young men by the social context at the border.

The Aesthetic

“We wanted to dance and look cool in the neighborhood.”

Apart from indigenous and European-colonial influences, a third influence, “American Anglo” media culture, is present in the translation and transmission of the dance. The fuel metaphor, the computer game as a war machine, the weapons as in the Machine Gun, La matraca phrase, are constantly present in the economic contexts of la frontera.

This cool is also related with Chicano aesthetics, to imitate the gringo, means to become him, to absorb the cultural codes and to distance from the folkloric idea of “the Mexican” and the “Indio”, undervalued by the colonial difference and it resulting the racializing schemes present in both countries. (...)

The Sacral

In ancient Mexico the two words for dance, Macehualitztli and Netotiliztli⁴ withhold various meanings. While Netotiliztli referred to

simple dancing, Macehualitztli meant also to any kind of penitence. The word Macehua at the root of Macehualitztli meaning to receive, disserve, make penitence and dance withhold also a mystic meaning. Through dancing one obtained the gifts and grace of the deities, but since Macehua could also be used for “stealing”, that bring us to the conclusion that through dancing one also stole the richness of the deities. But also, the word Macehualli was used to refer to the members of a class that was above the slaves and under the nobles. As forms of resistance, sacrifice and liminality are central aspect of the dance of Matamoros, acting as a processional dance accompanying social/religious/mestizo rites of pilgrimage to sacred places, today in the context of Christianity.

The continuity of the sacred sites, altars and temples, that were colonized by the Spaniards and Christianized, remaining located in the same places is well documented. There is also a continuity of the Christianized dances that remained being performed in the same sites and pilger tracks of pre Spanish deities.

The deity in this case a mestiza, is the Virgin of Guadalupe, as all deities, a creolized figure.

(...) Danza y Frontera, Staging dances from the borderlines inside Fortress Europe(...)

Topos border: If the European border was shifted towards the New World in the 16th century under the Habsburg regime of Charles V and chimaeras dragged the antique Pillars of Hercules not symbolically across the Atlantic Ocean, then the border between Mexico and the United States is geopolitically dangerous, maintains violence and is militarized. The ensemble of de la Torre is confront-

ed directly and indirectly: from the narco-business of the competing cartels that cost young men’s life in the context of double identities (Narcos/ Matamoros-dancers) and make Matamoros one of the most dangerous places of the world up to the sudden disappearance of members who had immigrated illegally to the USA according to the logic of laws.

Topos performative resistance: the subversive potential and the hidden score of the Matachines (historically relatable as conquest dance) is – so the thesis – though reduced, abstracted, assimilated and exempt from every logic of narrativity, sedimented to choreography of the Matamoros; in the assemblage of movement and gestural motifs, in the specific choreographic arrangement, in the energetic regulation, in the rhythmicization, in the costuming and in a wider spiritual dependence (on recoded Catholic icons, on creolized ghosts from indigenous thought), in its function to generate *communitas*.

Topos creolization: the choreography of the Matamoros is a signature practice of the form generating interweavement in a conflict-resolving scenario (colonial/imperial matrix: Matachines – neocolonial/neoliberal matrix: Matamoros); „woven from partly the same and from partly different threads [...] a specific process of travelling cultures, of real (and today also virtual) networks.“⁵: A specific artistic border crossing applies in this context to all aspects of the staging: from genres creating a melting pot of streams negating the hierarchy and dichotomy of high and pop culture, of history and contemporary that does not erase the awareness of specific contexts and local myths in a globalized world.

3 Encarna Gutierrez Rodriguez, *deconstruir la frontera* 2001

4 Stein Maria, *Ponte a bailar, tu que reinas. Antropología de la danza prehispánica*, Ed.Joaquin Mortiz,1990

5 See *Myth and Creolisation of Cultures and Performing Arts in the Mediterranean*, by Tomaz Toporišič:



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Biografien

Biographies

AMANDA PIÑA (MX/CL/AT)

DE

Ihre choreografische Arbeit beschäftigt sich mit der Dekolonisierung der Kunst, wobei sie sich auf die politische und soziale Kraft von Bewegung konzentriert und nicht-westliche Bezüge und Perspektiven in zeitgenössischem Tanz, Kunst und Performance einführt. Derzeit arbeitet sie an der Realisierung des Langzeitprojekts *Endangered Human Movements*, das sich Tänzen und kulturellen Praktiken widmet, die bereits verschwunden sind oder vom Aussterben bedroht sind. Im Rahmen dieses Projekts wurden bereits vier Teile realisiert, darunter die Performances *Four remarks on the history of dance*, EHM Vol.1 (2014), *Dance & Resistance*, EHM Vol.2 (2016), *The Forest of Mirrors*, EHM Vol.3 (2017), *The School of the Jaguar*, EHM Vol.3 (2017); *The Jaguar and The Snake*, EHM Vol.3 (2017); *Danza y Frontera*, EHM Vol.4 (2018) und die Publikationen *Endangered Human Movements* Vol. 1, 2 & 3.

EN

Her choreographic work is concerned with the decolonization of art, focusing on the political and social power of movement, introducing non-western references and perspectives in contemporary dance, art and performance. She currently works on the realisation of the long-term project *Endangered Human Movements* dedicated to dances and

cultural practices that have already vanished or are threatened with extinction. Four volumes of research in the scope of this project have been already realised including the following performances: *Four remarks on the history of dance*, EHM Vol.1 (2014); *Dance & Resistance*, EHM Vol.2 (2016); *The Forest of Mirrors*, EHM Vol.3 (2017); *The School of the Jaguar*, EHM Vol.3 (2017); *The Jaguar and The Snake*, EHM Vol.3 (2017); *Danza y Frontera*, EHM Vol.4 (2018) and the publications on *Endangered Human Movements* Vol. 1, 2 & 3.

RODRIGO DE LA TORRE CORONADO (MX/U.S.)

DE

Rodrigo de la Torre Coronado, ist der Schöpfer und Gründer des Tanzes *Ejido 20* in Matamoros, Tamaulipas (Mexiko). Die Arbeit thematisiert die Wiederherstellung des öffentlichen Raums durch Tanz und Ritual im Kontext extremer Gewalt und Drogenhandel. Mit seiner (Tanz-)Gruppe hat er junge Männer zurückgewonnen, die Gefahr ließen, in kriminelle Organisationen abzugleiten. Außerdem unterrichtet er diesen Tanz in anderen Städten Mexikos sowie in den USA.

EN

Rodrigo de la Torre Coronado, is the creator and founder of the dance of *Ejido 20* in

Matamoros, Mexico. He has realized a work of recuperation of the public space in his city, through the dance and the ritual action in a context of violence. With his (dance) group, he has reclaimed young men at risk of falling in with criminal organizations. He has taught his dance and his work in several cities in Mexico, as well as in the US.

MATTEO MARZIANO GRAZIANO
(IT/DE)

DE

Matteo Marziano Graziano ist ein in Berlin lebender queerer Choreograf im Feld von zeitgenössischer Performance und experimentellem Musiktheater. Er erhielt 2017 ein danceWEB-Stipendium. Seit 2018 ist er hauseigener Choreograf am BTT Balletto Teatro di Torino und an der TanzFabrik Berlin. Er hält einen MA in Choreografie (HZT Berlin).

EN

Berlin-based queer choreographer, whose works play in the fields of contemporary performance and experimental music theatre. Matteo received a danceWEB scholarship in 2017. Since 2018 he is in-house choreographer at BTT Balletto Teatro di Torino and at TanzFabrik Berlin. He holds a MA Choreography from HZT Berlin.

DAPHNA HORENCZYK (IL/AT)

DE

Daphna Horenczyk ist Tänzerin und Choreografin und lebt in Wien. Horenczyk wurde 1987 in Tel Aviv, Israel, geboren und begann im Alter von 15 Jahren mit dem Tanzen. Sie absolvierte die professionelle

Tanzausbildung im Kibbuz Ga'aton. Nach einem Jahr als Tänzerin und Probenleiterin zog sie nach Salzburg, um an der SEAD sowohl Performance als auch Choreografie zu studieren. Während ihres Studiums schuf sie drei Stücke, die in Deutschland und Israel auf Tournee waren. Seit 2012 choreografiert Daphna selbstständig für Bühne und Film. Ihre Arbeit wurde an verschiedenen Orten und Festivals in Israel und Europa präsentiert und tourt international als Tänzerin mit Choreograf_innen wie Ceren Oran (TR/DE), Amanda Piña (CN/MX/AT), Andrea Bozic (HG/NL), Anne Juren (FR/AT) und Ariel Cohen (IL).

EN

Daphna Horenczyk is a dance artist based in Vienna. Born in 1987 in Tel Aviv, Israel, Daphna started dancing at the age of 15. She graduated from the professional dance training program in Kibbutz Ga'aton. After one year of working as a dancer and rehearsal director, she moved to Salzburg to study in SEAD both in the performance and choreography programs. During her studies, she created 3 pieces which had toured in Germany and Israel. Since 2012 Daphna is choreographing independently for stage and for film. Her work was presented in various venues and festivals in Israel and Europe and is touring internationally as dancer with choreographers such as Ceren Oran (TR/DE), Amanda Piña (CN/MX/AT), Andrea Bozic (HG/NL), Anne Juren (FR/AT) and Ariel Cohen (IL).

JHONATAN MAGAÑA GARCÍA (MX)

DE

Jhonatan wurde 1994 in Matamoros, Tamaulipas, Mexiko, geboren. Er arbeitet bei Paker, einem Montagebetrieb (Cheap Labor

Industriekomplex in Matamoros). Jhonatan ist seit seinem 8. Lebensjahr Schlagzeuger in der Danza.

EN

Jhonatan was born 1994 in Matamoros, tamaulipas, Mexico. He works at Paker, a Maquiladora, (Cheap Labor industry complex in Matamoros). Jhonatan is a drummer in the Danza since the age of 8.

DAFNE MORENO
(MX/AT)

DE

Dafne Moreno ist Choreografin, Tänzerin, Performance-Künstlerin, Lehrerin, Kulturproduzentin und Aktivistin, geboren in Mexico City. Seit 2010 lebt, arbeitet und studiert sie in Wien. Moreno ist Gründerin und Vorstandsmitglied des Moenani Kultur- und Tanzsportvereins, einem Verein, der seit 2015 Bewegung und Kultur durch Tanz fördert. Sie unterrichtet in Wien und beschäftigt sich mit Fragen von Entkolonialisierung. Ihre choreografische Arbeit konzentriert sich auf traditionelle nicht-westliche Tänze und deren Transformation in eine zeitgenössische Performancekunst, indem sie kollektive Tänze wie polynesische Tänze, Dancehall, Samba und aztekische Tänze mit der Poetik ihrer Subjektivität als Migrantin in Wien kombiniert. Seit 2014 arbeitet Moreno mit der Schauspielerin und Tänzerin Judith Aguilar Cisneros unter dem Label Hikuri Performing Arts zusammen, das darauf abzielt, traditionelle Volkstänze, Theater und Performance zu kombinieren, um eine einzigartige expressive Sprache und eine Art der körperlichen Kommunikation zu entwickeln, die kulturelle Grenzen überwindet.

EN

Choreographer, dancer, performance artist, teacher, cultural producer and activist born in Mexico City. She lives, works and studies in Vienna since 2010. Moreno is founder and member of the board of the association 'Moenani Kultur- und Tanzsportverein' an association promoting movement and culture through dance since 2015, where she teaches and choreographs in Vienna with focus on questions of de-colonialization. Her choreographic work focuses on traditional non-western dances and their transformation into a contemporary performance art, combining collective dances such as Polynesian dances, Dancehall, Samba and Aztec dances with the poetics of her subjectivity as a migrant in Vienna. Since 2014, Moreno collaborates with the actress and dancer Judith Aguilar Cisneros under the label *Hikuri Performing Arts*, that aims to combine in a unique way traditional folk dances, theatre and performance, in order to develop a unique expressive language and a way of bodily communication that transcends cultural divides.

JUAN CARLOS PALMA VELASCO (MX)

DE

Juan Carlos Palma Velasco ist ein mixtec-mexicanischer Choreograf, Performer und Forscher im Bereich des traditionellen/folkloristischen Tanzes. Seine Arbeiten beschäftigen sich mit Erinnerungs- und Identitätsprozessen, deren Verkörperung und Reenactment in der Praxis des traditionellen/folkloristischen Tanzes. Er arbeitet mit dem Körper als lebendigem Archiv, für Formen des Widerstands.

Er hat einen Master in Tanzforschung des 'Centro Nacional de Investigación,

Documentación e información de la Danza José Limón'. Er absolvierte sein Studium als Volkstänzer an der 'Escuela Nacional de Danza Folklórica' am Fine Arts Institute in Mexiko und ist vom Language Of Dance Centre, Großbritannien, als Spezialist für Tanzsprache zertifiziert. Darüber hinaus wurde er vom Mexican National Art Fund (FONCA) durch das Programm 'Creadores Escénicos' (2016-17) für sein neuestes Stück zur Erforschung von männlicher Identität ausgezeichnet. Er hielt Vorträge auf Tanzkongressen in Mexiko, Havanna und Italien sowie Workshops in Mexiko und den USA.

EN

Juan Carlos Palma Velasco is a mixtec-mexican origin choreographer, performer and researcher in the field of traditional/folkloric dance. His practice has been engaged with memory and identity processes, its embodiment and reenactment in the practice of traditional/folkloric dance. He works with the body as a living archive that configures possibilities of resistance. He has a Master in Dance Research by the 'Centro Nacional de Investigación, Documentación e información de la Danza José Limón'. Graduated as a Folk Dancer from 'Escuela Nacional de Danza Folklórica' from de Fine Arts Institute in Mexico and also is certified as a specialist in Language Of Dance by the Language Of Dance Centre, U.K. He was further awarded from the Mexican National Art Fund (FONCA) by the program 'Creadores Escénicos' (2016-17) to make his latest piece, researching on men identity. He has also lectured at congresses of dance and research in Mexico, Havana, and Italy, and given workshops in Mexico and USA.

CHRISTINA SANDINO (NIC/AT)

DE

Christina Sandino wurde 1986 in Nicaragua geboren. In Wien absolvierte sie den BA of Contemporary Dance Education an der Musik und Kunst Privatuniversität der Stadt Wien (MUK). Seit 2007 ist sie Tänzerin bei *Tepenahuatl*, dem nationalen Folkloreballett Nicaraguas (unter der Leitung von Blanca Guardado, 'Creativity Award' der Weltorganisation für geistiges Eigentum). Ihr choreografisches und pädagogisches Engagement führte zu Projekten mit *Tanz die Toleranz* in Österreich und Moldawien, mit der International wohltätigen Kinderflottille *Kids for Freedom* in der Türkei. Sie lebt und arbeitet seit 2011 als freischaffende Tänzerin und Choreografin in Wien.

EN

Christina Sandino was born in 1986 in Nicaragua. In Vienna, she made the BA of Contemporary Dance Education at the MUK ,Music and Art University of the City of Vienna'. Since 2007 she is a dancer in the *Tepenahuatl*, the national folklore ballet of Nicaragua (directed by Blanca Guardado, 'Creativity Award' by the World Intellectual Property Organization). Her choreographic and educational commitment led to projects with *Dance Tolerance* in Austria and Moldova, and with the International Charity Children Flotilla *Kids for Freedom* in Turkey etc. She lives and works since 2011 as a freelance dancer and choreographer in Vienna.

LINA VENEGAS (COL/AT)

DE

Lina Venegas ist Tänzerin und Choreografin mit einem Hintergrund als Ingenieurin. Ihre

Arbeit konzentriert sich auf kulturelle und soziale Themen und wurde in Kolumbien, Österreich, Japan und Ghana präsentiert. Sechs Jahre lang arbeitete sie in Umwelt- und Kulturprojekten mit der kolumbianischen Regierung und NGOs zusammen. Seitdem widmet sie sich der darstellenden Kunst, dem Tanz mit verschiedenen Compagnies, der Arbeit an eigenen Stücken und dem Unterrichten in verschiedenen Kontexten.

EN

Lina Venegas is a Dancer and choreographer with engineering background. Her work focuses on cultural and social contents and it has been presented in Colombia, Austria, Japan and Ghana. She collaborated in environmental and cultural projects with both Colombian government and NGOs for six years. Since then she has been dedicated to performing arts, dancing with different companies, creating her own pieces and teaching in different contexts.

NICOLE HAITZINGER (AT)

DE

Nicole Haitzinger ist Univ. Prof. Dr., arbeitet am Institut für Kunst-, Musik- und Tanzwissenschaften der Universität Salzburg; ihr Dissertationsstudium absolvierte sie an der Theater-, Film- und Medienwissenschaft (TFM) der Universität Wien. Als Dramaturgin und Kuratorin nimmt sie an verschiedenen internationalen Projekten und Theorie-Praxis-Modulen teil, zuletzt Kunst - Musik - und Tanz, wo sie das Tanzarchiv *Derra de Moroda* im Museum der Moderne Salzburg (2016) inszenierte. Sie ist ehemalige Mitarbeiterin im DFG-Forschungsprojekt Kulturinszenierung des Fremden im 'langen' 19. Jahrhundert an der LMU. Haitzinger hält internationale Lehr-

und Gastvorträge u. a. in Moskau, Nizza, Shanghai, Peking, London, Bern, Belgrad, Mexico City und ist in der Co-Leitung des Studiengangs Kuratieren in den szenischen Künsten (nach Sigrid Gareis, ab 2017 in Zusammenarbeit mit der LMU München, Christopher Balme und Katja Schneider) tätig und Co-Sprecherin der interdisziplinären Doktorandenschule gender_transcultural.

EN

Nicole Haitzinger ist Univ. Prof. Dr., works at the Department of Art, Music and Dance Studies at the University of Salzburg; She completed her dissertation studies at the Theater, Film and Media Studies (TFM) at the University of Vienna. As a dramaturge and curator, she participates in various international projects and theory-practice modules, most recently art – music – and dance, Staging the *Derra de Moroda* Dance Archives at the Museum der Moderne Salzburg (2016). Former Co-worker in the DFG research project Cultural staging of foreignness in the 'long' 19th century at the LMU. International teaching and guest lectures e.g. in Moscow, Nice, Shanghai, Beijing, London, Berne, Belgrade, Mexico City, etc. Co-direction of the university course curating in the scenic arts (according to Sigrid Gareis, from 2017 in co-operation with the LMU Munich, Christopher Balme and Katja Schneider), Co-spokeswoman of the interdisciplinary Doctorate School gender_transcultural.

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

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
 19:30, mumok Hofstattung, 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 Hofstattung, 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

Q21, Kat Z

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

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

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

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

ImpulsTanz Party
A-Side
 22:00, Kasino am Schwarzenbergplatz

20. 7. / Sa

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 Hofstattung, 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

21:00, 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
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

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

25. 7. / Do

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

[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 Estaras & 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
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

[8:tension]
Frank Willens
Radiant Optimism
20:15, Kasino am
Schwarzenbergplatz, Kat K

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

[8:tension]
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

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

Zusatzvorstellung
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

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

[8:tension]
**Ellen Furey & Malik
Nashad Sharpe**
SOFTLAMP.autonomies
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
Liquid Loft / Chris Haring
Stand-Alones
(polyphony)
20:30, Leopold Museum, Kat K

Planningtorock
Powerhouse
22:00, Halle E, Kat H

3. 8. / Sa

[8:tension]
Ellen Furey & Malik Nashad Sharpe
SOFTLAMPautonomies
19:00, Schauspielhaus, Kat M

Zusatzvorstellung
Alleyne Dance
A Night's Game
19:00, Odeon, Kat I

Liquid Loft / Chris Haring
Stand-Alones
(polyphony)
19:00, Leopold Museum, Kat K

Dance Contest
Rhythm is a Dancer
Hosted by Storm
20:00, Arsenal, Kat Z

Agudo Dance Company
Silk Road
21:00, Akademietheater, Kat F

Zusatzvorstellung
Alleyne Dance
A Night's Game
22:30, Odeon, Kat I

4. 8. / So

Future Clinic for Critical Care
FCCC'ing ImpulsTanz
The Musical: A Past Present Future Clinic
Hosted by Jeremy Wade & Nina Mühlemann & Tanja Erhart
12:00–18:00, Arsenal, Kat M

Musikvideoprogramm
Collapse
17:00, mumok kino, Kat S

Zusatzvorstellung
Agudo Dance Company
Silk Road
19:00, Akademietheater, Kat F

Philipp Gehmacher
It is a balancing act to live without your attention
Museumsversion
19:00, mumok, Kat K

Alleyne Dance
A Night's Game
21:00, Odeon, Kat I

[ImPulsTanz Classic]
DD Dorvillier / human future dance corps
No Change, or "freedom is a psycho-kinetic Skill" (2005)
22:00, Kasino am Schwarzenbergplatz, Kat K

5. 8. / Mo

Wim Vandekeybus / Ultima Vez
Go Figure Out Yourself
19:00, mumok Hofstallung, Kat K

Jonathan Burrows
Rewriting
20:00, Leopold Museum, Kat M

Wim Vandekeybus / Ultima Vez
Go Figure Out Yourself
21:00, mumok Hofstallung, Kat K

toxic dreams & WTKB
The Deadpan Dynamites – The Art of the Gag
21:00, Schauspielhaus, Kat L

Jonathan Burrows
Rewriting
21:00, Leopold Museum, Kat M

Wim Vandekeybus / Ultima Vez
Go Figure Out Yourself
22:30, mumok Hofstallung, Kat K

Jonathan Burrows
Rewriting
20:00, Leopold Museum, Kat M

6. 8. / Di

Showing
ATLAS – create your dance trails
16:00, Arsenal, Kat Z

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

Philipp Gehmacher
It is a balancing act to live without your attention
Museumsversion
19:00, mumok, Kat K

God's Entertainment
TARZAN
20:00, Zacherlfabrik, Kat K

Jonathan Burrows
Rewriting
20:15, Leopold Museum, Kat M

Zusatzvorstellung
toxic dreams & WTKB
The Deadpan Dynamites – The Art of the Gag
21:00, Schauspielhaus, Kat L

Wim Vandekeybus / Ultima Vez
Go Figure Out Yourself
21:00, mumok Hofstallung, Kat K

7. 8. / Mi

[8:tension]
nasa4nasa
SUASH
19:00, mumok, Kat M

Wim Vandekeybus / Ultima Vez
Go Figure Out Yourself
19:00, mumok Hofstallung, Kat K

Jonathan Burrows
Rewriting
20:00, Leopold Museum, Kat M

toxic dreams & WTKB
The Deadpan Dynamite – The Art of the Gag
21:00, Schauspielhaus, Kat L

Anne Juren
42
21:00, Odeon, Kat I

Wim Vandekeybus / Ultima Vez
Go Figure Out Yourself
22:30, mumok Hofstallung, Kat K

8. 8. / Do

[8:tension]
Marissa Perel
Pain Threshold
19:00, Leopold Museum, Kat M

Filmvorführung
César Vayssié
Ne travaille pas (1968–2018)
19:00, mumok kino, Kat Q

God's Entertainment
TARZAN
20:00, Zacherlfabrik, Kat K

Zusatzvorstellung
Jonathan Burrows
Rewriting
21:00, Leopold Museum, Kat M

Simone Augterlony, Petra Hraščanec & Saša Božić
Compass
21:00, Kasino am Schwarzenbergplatz, Kat K

9. 8. / Fr

[ImPulsTanz Classic]
Ivo Dimchev
The Selfie Concert
18:00, Leopold Museum, Kat K

[8:tension]
nasa4nasa
SUASH
19:30, mumok, Kat M

God's Entertainment
TARZAN
20:00, Zacherlfabrik, Kat K

ImpulsTanz Party
B-Side
22:00, Kasino am Schwarzenbergplatz

[8:tension]
Tatiana Chizhikova & Roman Kutnov
Time to Time
23:00, Schauspielhaus, Kat M

10. 8. / Sa

Final Workshop Showing
«expressions'19»
16:00, Arsenal, Kat Z

CieLaroque/Helene Weinzierl
AS FAR AS WE ARE
18:00, Arsenal, Kat M

[8:tension]
Marissa Perel
Pain Threshold
18:00, Leopold Museum, Kat M

Zusatzvorstellung
Dana Michel
CUTLASS SPRING
19:30, Odeon, Kat K

Book Presentation & Musical Improvisation
Johannes Odenthal, Koffi Kôkô, Manos Tsangaris
Passagen
19:30, Schauspielhaus, Kat Z

Zusatzvorstellung
Annie Dorsen
Spokane
23:00, Volx/Margarethen, Kat O

Zusatzvorstellung
[8:tension]
nasa4nasa
SUASH
19:30, mumok, Kat M

Simone Augterlony, Petra Hraščanec & Saša Božić
Compass
21:00, Kasino am Schwarzenbergplatz, Kat K

11. 8. / So

Zusatzvorstellung [8:tension]
Marissa Perel
Pain Threshold
16:00, Leopold Museum, Kat M

Musikvideoprogramm
Collapse
16:30, mumok kino, Kat. S

[ImPulsTanz Classic]
Ivo Dimchev
The Selfie Concert
18:00, Leopold Museum, Kat M

[8:tension]
Tatiana Chizhikova & Roman Kutnov
Time to Time
19:30, Schauspielhaus, Kat M

Zusatzvorstellung
Dana Michel
CUTLASS SPRING
19:30, Odeon, Kat K

ImPulsTanz – Young Choreographers' Award Ceremony
21:00, Kasino am Schwarzenbergplatz

Konzert
Hahn Rowe
Hahn Rowe in Concert
22:30, Kasino am Schwarzenbergplatz, Kat M

Programmänderungen vorbehalten / Programme subject to change



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AK KUNSTPROJEKTE



Clemens Fürstler, „Bildmaschine“, 2019



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Soul
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