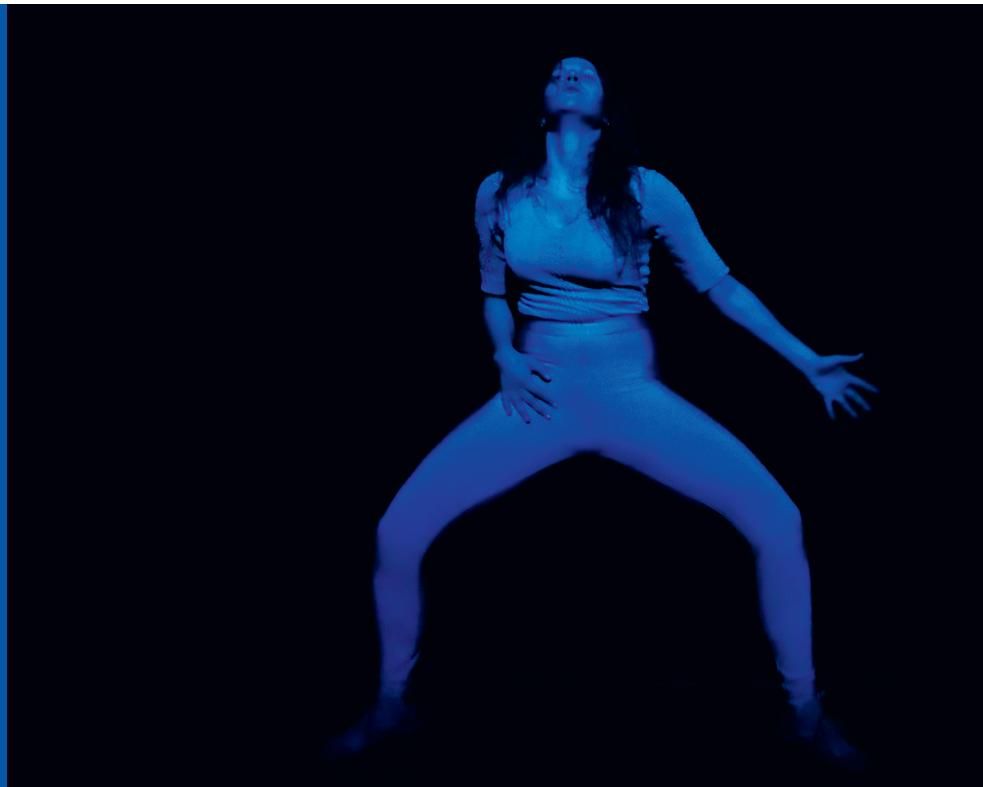


IMPULSTANZ



[8:tension]

Michiel Vandevelde

Andrade

Vienna International Dance Festival

ImPulsTanz – Vienna International Dance Festival
dances on Harlequin Floors

Schwingböden und PVC-Beläge für Tanz, Bühne & Event



Andrade

Michiel Vandevelde (BE)

15. 7. 2019 21:00

17. 7. 2019 22:30

Österreichische Erstaufführung

Schauspielhaus

Harlequin Deutschland GmbH
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Co-funded by the
Creative Europe Programme
of the European Union

Andrade

MICHAEL VANDELVELDE
bei ImPulsTanz

Performances

2019 *Andrade* (Choreographer)

Workshop

2019 *Opera*

BRYANA FRITZ
bei ImPulsTanz

Performances

2019 Michiel Vandeveld
Andrade (Performer)

2015 *Sixteen Candles*
(Choreographer, Performer)

Workshop

2019 *Opera*

Choreografie Michiel Vandeveld
Tanz und Kreation Bryana Fritz
Kostüm Lila John
Lichtdesign Michiel Vandeveld, Tom Bruwier
Technik Michiel Vandeveld, Tom Bruwier
Feedback Esther Severi, Kristof van Baarle,
Dries Douibi
Produktion Disagree vzw
Koproduktion Kaaitheater, Brüssel
Financial Management Klein Verzet vzw
Internationale Distribution Something Great
Mit Unterstützung von Vlaamse
Gemeenschapscommissie
Residencies Kaaitheater (Brüssel),
Pianofabriek (Brüssel, Vooruit, STUK (Löwen),
PACT Zollverein Essen
Mit Dank an Karlien Vanhoonacker,
Maria Rossler, Julian Warner und das
Kaaitheater-Team

Dauer 60 Min.

„Aber wir ließen nie die Geburt
der Logik unter uns zu.“
Oswald de Andrade
(Anthropophagisches Manifest)

‘But we never permitted the
birth of logic among us.
– Oswald de Andrade
(Manifesto Antropófago)

Über Andrade

About

DE

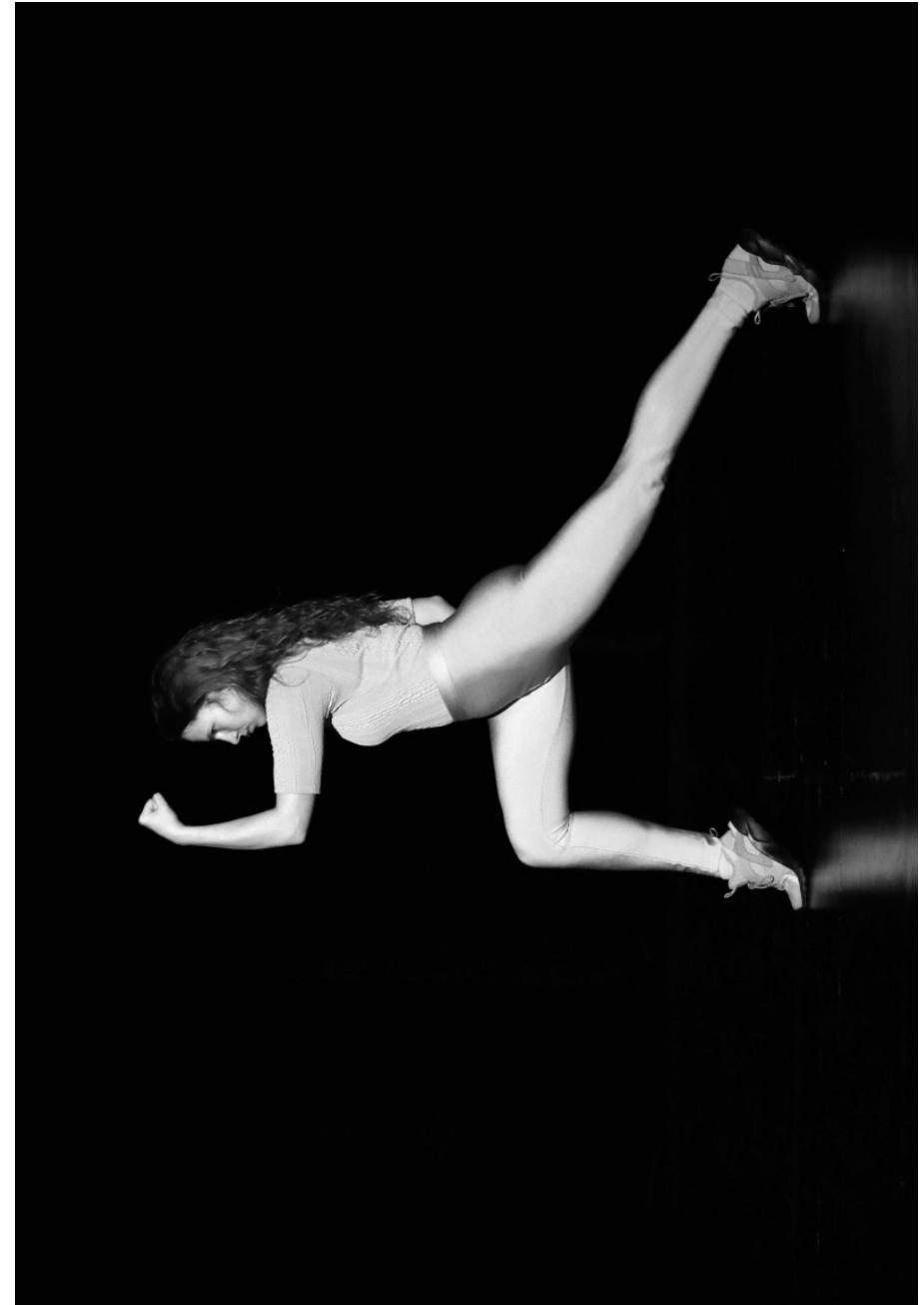
„Die Heiterheit ist die Neunerprobe“, schrieb der brasilianische Schriftsteller Oswald de Andrade 1928 in seinem Anthropophagischen Manifest, dem Gründungspapier einer brasilianischen kulturrevolutionären Bewegung. Darin heißt es auch: „Pest der sogenannt kultivierten und christianisierten Völker. Gegen sie handeln wir.“ Andrade bezog sich auf das gängige Brandmarken indigener Völker als Kannibalen, das der Propaganda des Kolonialismus diente. Der belgische Choreograf Michiel Vandevelde dreht jetzt die europäische Menschenfresser_innen-Legende im Sinn von Andrade um und startet in diesem sciencefictionhaft düster schillernden, durch Verfremdung zersplitterten und mitreißenden Solo für die großartige Bryana Fritz eine performative Invasion der westlichen Kultur: als „kannibalisierten Tanz“, in dem alle Verweise auf seine Ursprünge unkenntlich gemacht sind.

EN

“Joy is the proof of nines”, Brazilian writer Oswald de Andrade wrote in 1928 in his Anthropophagic Manifesto, the founding document of a Brazilian cultural revolutionary movement. It also states that “we are acting against this plague of supposedly cultured and Christianized peoples”, referring to the habitual stigmatising of indigenous peoples as cannibals to reinforce colonial propaganda. Belgian choreographer Michiel Vandevelde turns the European man-eater legend upside down in Andrade’s sense and launches a performative invasion of Western culture in this stirring, science fiction-like, sombrely gleaming female solo, fragmented through alienation. The brilliant Bryana Fritz dances a “cannibalised dance”, in which all references to its origins have become indecipherable.

Andrade

In 1928, Oswald de Andrade wrote his *Manifesto Antropófago*, which advocated the consumption, digestion, and excretion in a new form of colonized cultures. With Andrade's manifesto in mind, Michiel Vandevelde questions what we can consider to be 'invasive' in public spaces in the West. In an attempt to alter western culture, he arms himself with video clips and advertisement. The result is an intimate, explosive solo. By adding all the dance and music from his previous productions to the mix, Vandevelde generates a synthesis of his search for a hitherto undiscovered culture. But his central question remains: who eats and who gets eaten?



Bryana Fritz © Clara Hermans

A Duet of Dance and Light

Interview with Michiel Vandevelde by dramaturge Esther Severi

Andrade is the last part of a tetralogy: Love Songs (veldeke) (2013), Antithesis, the future of the image (2015), Our times (2016), and Andrade (2017). You named this last part after the writer and poet Oswald de Andrade, whose philosophy in fact has shaped the entire four-part series. Why the choice to make this explicit now?

In the *Manifesto Antropófago* from 1928, the Brazilian writer Oswald de Andrade describes how something invasive (in the Brazilian context: the Western ruler) does not necessarily have to be rejected, but how it can be ingested, processed and excreted in a different form, so that a transformation takes place. I was working on the project *The Political Party* when I learned about the manifesto. I wanted to start from scratch and create a new political structure, which proved impossible after a while. Inspired by Andrade, I asked myself what would happen if you make the reverse movement: if you don't start from scratch but rather ingest everything that already exists, process this and excrete it in a different form. I asked myself what I consider invasive in Western public space, especially in relation to dance. I then started *Love Songs (veldeke)*, a project by fABULEUS with a group of young people. We read texts about politics and love from Michael Hardt and Alain Badiou among

others. During the intermission, the young people enjoyed themselves on music from popular video clips that propagated a certain form of physicality, movement and sexuality. In the work process, reflection emerged on this kind of invasive, addictive aesthetic, which led to an interesting friction with the philosophical material. In *Love Songs (veldeke)*, I developed a dance phrase from movements appropriated from well-known video clips. I developed this phrase further in *Antithesis, the future of the image*, *Our times* and *Andrade*. Until *Our times*, I always contrasted this material to theoretical texts, always focusing on a specific question. In *Love Songs (veldeke)*, this was politics and love; in *Antithesis, the future of the image*, visual culture, ideology and technology; in *Our times*, it was about the status of our thinking. *Andrade* is actually a kind of wrap-up or endpoint, where only the dance remains. I named the production after a writer or thinker, but there is no longer a text – just an extreme rendition of that same dance phrase. What is actually 5 minutes of dance, is stretched out over a much longer time. My aim here is to inject a certain atmosphere or aesthetics that for me contains possibilities to visualise a different kind of culture – to finally break what I call a 21st century aesthetics and thus to allow something else to emerge.

You talk about Western and invasive, but with Andrade it's about elements that are introduced in a culture that had nothing to do with it at first: the culture of the occupier. You then talk about the invasiveness of and within Western culture, to which we ourselves belong and which we create ourselves. How do you bring these different contexts together?

At a certain moment I began to view these as separate. The manifesto was written within the Latin American context and refers to colonialism. We are dominated by a Western culture that we ourselves produced, but in which I as a Westerner do not feel represented. I myself am also consumed by the culture from which I descended. For me, the question is how you as an artist or activist should operate: from outside society or from within. With *The Political Party*, the idea was to work from the outside, and in my performative work, such as the tetralogy, this takes place from the inside. Many cultural products that have been created within our Western context are invasive due to and for ourselves, and then we can only propagate something different from within, without placing ourselves outside.

In Andrade, the dance material acquires a new meaning and exists in a different atmosphere, just because you completely and finally rid yourself of the 'effects' or meanings from which those movements originated.

Andrade was perhaps the first time I was able to truly break apart the dance material. By stretching it and consistently focusing on it, associations are stimulated that make you think about the 21st century Western condition, where it can lead, both positive and negative.

The performance has a kind of openness without being non-committal; you as spectator are given the opportunity to think for yourself. Something else that is different from the previous productions is that the dance appeals to an almost visceral level, something I find extremely interesting. I have gradually become interested in affect: that which precedes language, in the split second before you turn something into words. For *Andrade*, it was important in the first place to focus on affect, on the moment in which everything is still possible. Which is why I also work a lot with darkness, black-out moments of full potential in which your thoughts are free and you can develop an affective relationship with that which develops on stage.

This way you create a completely different dancing body or character on stage. Because we are unable to immediately link this character to an 'effect', or to any recognisable or readable meanings, it seems in the first place dehumanised. What view of humanity do you wish to arrive at in this proposal for a new aesthetic?

For me, two concepts were important in developing this work: alienation and science fiction. We live in a time in which technology increasingly plays a role in our view of humanity and in the type of this view that we project. What interests me is a concept of humanity that contains an ambiguity: that on the one hand is consumed by digital technology, but at the same time also tries to step over it and, in this alienation, to create a new kind of humanity. For me, science fiction is a projection of the kind of people we want to become. I think that we'll experience an ever stronger split between an extreme humanity

and an even more extreme consumption by aesthetics and by the kind of spirit you need to deal with the evolutions in digital technology. How can you not only consider these two elements as two extremes, but also bring them together again? This implies a proposal for a new concept of humanity, dystopian for some, but which might also carry a certain utopia: constantly being overwhelmed by an information flow, but also capable of coping with it, understanding the technology behind it and being able to deal with it. Being alienated by it, but also wanting to be alienated from it. And through alienation, becoming more human towards one another.

The symposium on accelerationism that you organised together with Kaaitheater in 2016 was – among other things – about: how the technological evolution in the future will give us more time to be more human again.

Technology in any case is taking over many aspects of our lives, but what is lacking now is our understanding of how that works, how algorithms function. I see it as necessary to develop an extreme awareness concerning this. With digital technology, we participate in the total detachedness of the world, also in taking distance from nature, but at the same time we also find space to enter into relationships that are more human.

What has that idea now become for you in the production?

On the one hand, the body on stage is a kind of puppet, an almost virtual, created character, but at the same time it also contains a kind of 'agency'. In the second part of the performance, the material changes and becomes sketches, so that a kind of humanity

again returns. The original idea was for two people to be on stage, to look for a different male-female relationship, but I moved away from the stage at a certain moment. Bryana herself then pulled apart the dance phrase using various choreographic tools, and I began to technically manipulate what was happening on stage by adding light and music, and by deciding when something is visible and when not, in order to create different perception possibilities. For me it remains a duet, where I, let's say, have control, and also make this direction visible.

The presence of an apparatus around Bryana is indeed very tangible. We see a character on stage that seems to move and exist thanks to technology. Her gaze is constantly directed frontally to a point in the distance, as if she is not live in front of an audience but is communicating from behind a screen, focused on one indeterminate person. Or on the director, the person who controls the time in which she exists. The one who can wipe out her entire existence through a simple black-out.

I am indeed looking for an approach to the black box as a black-out machine. There is a huge potential for me in the black-out, as I said before, but also in darkness, almost blindness. When you experience a black-out in the theater, there is that short moment when the spotlight goes out and you still see the body disappearing. This versus a black-out/cut in film, in which the image immediately disappears completely. In the theater, that moment is also an image, is also movement. I find these interesting tools to use in the choreography. The duet in this production is mainly a duet between dance and light.

Press Excerpts

Moving between people and mechanics

Gilles Michiels
De Standaard, 11. 1. 2018

A dancer, piercing light and a trashy soundmix: Michiel Vandevelde does not need more elements in *Andrade* to create an alienating sciencefiction-like atmosphere.

Radical Recycling
Fransien van der Putt
Theaterkrant, 12. 12. 2018

In a certain way *Andrade* makes one think about the work of Giselle Vienne or Ian Kaler, but in a more disintegrated form. (...) *Andrade* is in that sense ghost-like.

Biografien

Biographies

DE

MICHIEL VANDELVE

studierte Tanz und Choreografie an der P.A.R.T.S., Brüssel. Er arbeitet als Choreograf, Kurator, Autor und Herausgeber. 2017 bis 2019 ist er Mitglied des Künstlerteams der Kunsthalle Extra City (zusammen mit Antonia Alampi und iLiana Fokianaki, Antwerpen, BE) und Bâtard (Festival for emerging artists and thinkers, Brüssel, BE), des Redaktionsteams von Etcetera (Zeitschrift für darstellende Künste) und am Disagree.magazine beteiligt. Von 2017 bis 2021 ist Michiel Vandeveldé Artist in Residence am Kaaitheater (Brüssel, BE). In seiner Arbeit erforscht er Elemente, welche die aktuelle Öffentlichkeit ausmachen oder behindern. Er untersucht, welche sozialen, wirtschaftlichen und kulturellen Alternativen wir uns vorstellen können, um dominante Logiken und Organisationsweisen in Frage zu stellen, herauszufordern und zu transformieren. Michiel Vandeveldé hat eine Vielzahl von Projekten sowohl im öffentlichen Raum als auch in unterschiedlichen Kunstinstitutionen entwickelt.

EN

MICHIEL VANDELVE

studied dance and choreography at P.A.R.T.S., Brussels. He is active as a choreographer, curator, writer and editor. He is a member of the artistic team of Kunsthalle Extra City (together with Antonia Alampi and iLiana Fokianaki, from 2017 till 2019, Antwerp, BE) and Bâtard (a festival for emerging artists and thinkers, Brussels, BE), of the editorial team of Etcetera (a performing arts magazine) and involved in the Disagree.magazine. From 2017 to 2021 Michiel Vandeveldé is artist in residence at Kaaitheater (Brussels, BE). In his work he investigates the elements that constitute or obstruct the contemporary public sphere. He explores which other social, economic and cultural alternatives we can imagine in order to question, challenge and transform dominant logics and ways of organizing. He has been developing a variety of projects both in public space and in (performing) arts institutions.

DE

BRYANA FRITZ

ist Tänzerin und Choreografin und lebt in Brüssel. Ihre Arbeit befindet sich an der Schnittstelle von Poesie und Performance im Duett mit der Benutzeroberfläche von OS X. Unter dem Titel *Indispensible Blue (offline)* befasste sie sich in unterschiedlichen Formaten mit der Poetik von Userhip – in Performances, als Screenshot-Aufzeichnungen und in Publikationen. *Submission Submission* versetzt dieses Duett (mit OS X) in eine neue Situation, indem sie die Position einer Amateur-Hagiographin einnimmt und die subversiven Strategien weiblicher Heiligen gestalten des Mittelalters ins Bild setzt. Bryana ist als Performerin u. a. für Anne Teresa de Keersmaeker, Xavier le Roy, und Michiel Vandeveldé tätig. Seit 2016 arbeitet sie mit Henry Andersen unter dem Namen *Slow Reading Club* zusammen, einer semi-fiktiven Lesegruppe, die sich mit choreografierten Situationen für kollektives Lesen befasst.

EN

BRYANA FRITZ

is a dancer and choreographer based in Brussels. Her work situates itself at the intersection between poetry and performance in duet with the user interface of OS X. *Indispensible Blue (offline)* is a title which hosted multiple iterations of this inquiry - performance, screenshot recordings, and publications - addressing the poetics of userhip. *Submission Submission* re-situates this duet (with OS X) by occupying the position of amateur hagiographer, portraiture the subversive strategies of Medieval women saints. Bryana has also worked as a performer for Anne Teresa de Keersmaeker, Xavier le Roy, and Michiel Vandeveldé. And since 2016, she collaborates with Henry Andersen under the moniker Slow Reading Club, a semi-fictional reading group that deals in choreographed situations for collective reading.

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

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

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

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 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
 21:00, Volx/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

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
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
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

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

Symposium – Summer
Barbecue Performance
Party Remix
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
21:00, 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
Hofstattung, Kat K

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

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

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 Hofstattung,
Kat K

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 Hofstattung,
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 Hofstattung,
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 Hofstattung,
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 Augherlonhy,
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

Konzert
Dana Michel
CUTLOSS SPRING
19:30, Odeon, Kat K

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

Book Presentation &
Musical Improvisation

Johannes Odenthal,
Koffi Kôkô, Manos Tsangaris
Passagen
19:30, Schauspielhaus, Kat Z

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

Simone Augherlonhy,
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 K

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

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

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

Programmänderungen vorbehalten
/ Programme subject to change



Michiel Vandevelde © Danny Willems

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STATT PRIVILEGIEN.**

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und Kommentare.
Jede Woche.

