

IMPULSTANZ

Vienna International Dance Festival



Frédéric Gies & Weld Company
France / Sweden

Tribute

Mouvement

magazine culturel
indisciplinaire

Break au Jeux Olympiques : le hip-hop vise l'or de rue
A Perpignan, un maire RN à l'assaut de la culture
Résister au capitalisme en s'alliant à des balbuzards
Wang Bing, filmer la Chine avant que tout ne disparaîsse
Kathy Acker, écrivaine punk, star par plagiat



LE MAGAZINE CULTUREL INDISCIPLINAIRE
ABONNEMENT.MOUVEMENT.NET

TRIBUTE

Frédéric Gies & Weld Company

21. Juli 2021, 22:30

22. Juli, 2021 21:00

23. Juli 2021, 21:00

Odeon
Österreichische Erstaufführung

FRÉDÉRIC GIES

bei ImPulsTanz

Performances:

2019

walk + talk

(Choreographer, Performer)

2019

*Good Girls Go To Heaven,
Bad Girls Go Everywhere*

(Choreographer, Dancer)

2008

Alice Chauchat & Frédéric
Gies / Isabelle Schad*Breast Piece*

(Choreographer)

Workshops:

2021

Technosomatics

2019

Technosomatics

danceWEB:

2021

danceWEB Mentor

ELIZABETH WARD

bei ImPulsTanz

Performances:

2019

DD Dorvillier / Human

Future Dance Corps

*No Change, or „freedom is
a psycho-kinetic Skill“ (2005)*
(Performer)

2018

Michikazu Matsune

All together (Performer)

Workshops:

2021

*Phototropism and
the Lampenfieber*

2019

*Phototropism and**The Lampenfieber*

2018

Techno Witch Ballet

2012

*Rock n Roll Ballet***SYBRIG DOKTER**

bei ImPulsTanz

Workshops:

2015 *body in question*

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

TRIBUTE

Choreografie Frédéric Gies

Lichtdesign Thomas Zamolo
DJ Fiedel

Kostüm Kleid von Grzegorz Matlag / Maldoror

Tanz Anna Westberg, Sybrig Dokter, Per Sacklén, Disa Krosness, Andreas Haglund, Andrea Svensson, Adam Seid Tahir, Brittanie Brown, Elizabeth Ward

Weld Company wird initiiert und konzipiert von Weld

Weld wird unterstützt von Stockholms stad, dem Schwedische Kunstrat und der Region Stockholm.

Dauer 77 Min.

ÜBER ABOUT TRIBUTE

Seine Tänze ebnen Hierarchien ein und lassen gewohnte Umgebungen verblassen. Der aus Frankreich stammende schwedische Choreograf Frédéric Gies arbeitet in diesem packenden Stück mit der 2013 gegründeten Stockholmer Weld Company zusammen, einem zeitgenössischen künstlerischen Experiment auf Kollektivbasis. Immer wieder werden Kooperationspartner*innen zu gemeinsamen Abenteuern eingeladen, so waren etwa Yvonne Rainer, Samuel Feldhandler und Georgia Vardarou schon dabei. Gies hat bei *Tribute* mit Fiedel einen Berghain-DJ an seiner Seite, der den neun Tänzer*innen verschiedenster Generationen und ihrem Publikum den richtigen Techno-Sound verabreicht. Für die Weld Company hat der Choreograf das große Archiv seiner eigenen Erinnerungen geöffnet, um mit der Gruppe Tänze in dieses Stück zu übersetzen, denn: „Ein Tanz ist immer das Produkt anderer Tänze sowie der Anreiz für künftige.“ Diesem Leitsatz folgend, haben Frédéric Gies und die Weld Company einen körperbetonten, kraftvollen Tanz geschaffen, in dem Gemeinschaft ebenso zählt wie individuelle Besonderheiten.

His dances level out hierarchies and make familiar surroundings fade away. French-born Swedish choreographer Frédéric Gies has co-created this gripping piece with the Weld Company from Stockholm, founded in 2013 as a contemporary artistic experiment on a collective basis. They frequently invite collaboration partners to join them on their adventures, including the likes of Yvonne Rainer, Samuel Feldhandler and Georgia Vardarou. Gies' musical partner in crime for Tribute is Berghain DJ Fiedel, who supplies the nine dancers from different generations and their audience with the proper techno sound. The choreographer has opened the extensive archive of his own memories for the Weld Company to jointly translate dances into this piece because: "A dance is always the product of other dances as well as an incentive for future ones." In line with this motto, Frédéric Gies and the Weld Company have created a physical, powerful dance that takes both communality and individual characteristics into account.

Als ich mir vorzustellen anfing, was für ein Tanzstück ich für eine Kompanie machen würde, die „die alte Institution der Tanzkompanie neu entdecken und -bewerten will“, kamen persönliche Erinnerungen an Tänze, die ich miterlebt hatte, wieder hoch. Jeder von ihnen ist eng mit einem*einer Tänzer*in verbunden, den*die ich in der Dunkelheit der Tanzfläche oder von meinem Platz im Theater aus gesehen habe. Diese Erinnerungen, mehr als nur Bilder, haben sich meinem Körper eingeschrieben. Sie sind auch konstitutiv für meine Tänze. Sie sind meine Bibliothek. / Frédéric Gies

As I started to imagine what could be the dance piece I would make for a dance company that is “aiming to rediscover and reevaluate the old institution of Dance Company”, personal memories of dances I witnessed came flooding back. Each of them is closely tied to a dancer whom I saw in the darkness of the dance floor or from my seat at the theatre. These memories, more than mere images, reappear as an imprint in my body. They are also constitutive of my dances. They are my library. / Frédéric Gies

ÜBER WELD COMPANY

AUSZÜGE AUS DEN **BUCHERN NO TALKING, NO PROPS**

Aus der Notwendigkeit einer dauerhaften unabhängigen Forschung im Weld (Stockholm) entstand die Kompanie als Möglichkeit für Tänzer*innen und Choreograf*innen, ihre Praktiken zu vertiefen und zu erweitern. Sie möchte Raum bieten, in dem Tanz stattfinden kann, um praktische, körperliche Forschung in den Mittelpunkt zu stellen und Bedeutungen, Spuren und Konventionen innerhalb einer kollaborativen Struktur zu untersuchen und umzugestalten. Darüber hinaus bietet sie eingeladenen Künstler*innen eine Möglichkeit, von administrativen und finanziellen Verantwortungen gelöst zu arbeiten. Eingeladene Choreograf*innen haben die Freiheit, ältere Arbeiten wiederaufzugreifen, etwas Neues zu probieren, oder zu teilen, was sie gerade beschäftigt. Die Kompanie ist eine erweiterte Choreografie mit Weld als ihrem Rückgrat. Neben künstlerischen Erkundungen dreht sich ihre Arbeit um die ethischen Aspekte des Zusammenseins und -arbeitens und besteht auf Sanftheit als Qualität. Ein Raum, in dem jede involvierte Person an gemeinschaftlichen Prozessen des (Ver-)Handelns, Zuhörens und Vorschläge-Einbringens teilnimmt. Dieser Kontext – der sich mit den Teilnehmenden immer

wieder neu-ordnet und offen bleibt für das, was er sein und erreichen kann – ist politisch. Die Kompanie ist ein Vorschlag, von der kleinsten physischen Geste zu der größeren einer Gruppe, die sich in der Welt bewegt. Sie ist aus Liebe erbaut und will ihr Feld berühren und ermächtigen. Es geht ihr außerdem um Kunst, die im Werden ist, und um Bewegungen, die uns sowohl mit der Geschichte verbinden, als auch herausfordern, weiter zu gehen.

Anna Koch (Künstlerische Direktorin von Weld)

TANZ-KOMPANIEN, TANZ-COMMUNITY, TANZ-KOOPERATIVE, TANZ-GEMEINSCHAFT

Was kann eine Tanzkompanie potentiell sein und wie kann sie funktionieren? Welche Verhaltensweisen kann sie unterstützen? Wie inklusiv kann sie sein? Was kann eine Tanzkompanie für den Tanz und für die Choreografie tun?

Wenn Kompanien und Institutionen als Sammlungen von Ressourcen in Erscheinung treten, die zur Zeit mehr oder weniger exklusiv einer bestimmten Personengruppe an einem bestimmten Ort zur Verfügung stehen – was sind sie anderes als Bibliotheken?

Was, wenn sie mehr wie Wikipedia wären, oder wie frische Luft?

Was, wenn „community“ nicht Exklusivität bedeuten würde, sondern das Gegenteil, Inklusivität und Gemeinschaft? Was könnte eine Tanzkompanie dann sein? Und was könnte sie für Tanz und Choeografie bedeuten? Dieser Frage liegt die Annahme zu Grunde, dass künstlerische Erzeugnisse, Menschen, die im künstlerischen Feld aktiv sind, genau wie Stil, Geschmack, Verhaltensweisen und Normen konditioniert und vom ökonomischen System, der herrschenden Ideologie und den soziopolitischen Umständen beeinflusst sind. Zu fragen wäre, in welchem Ausmaß Tanz und Choeografie Opfer ihrer Umstände werden, im Kapitalismus vom Markt abhängig oder in anderer Weise negativ von Gatekeeping, von Ideologie und Geschichte beeinflusst sind.

Zu fragen, was eine Tanzkompanie sein oder tun kann, ist eine Frage ihrer Organisation. Für mich bedeutet das, Autor*innenschaft und Besitzansprüche in Frage zu stellen und Ressourcen und Produktionsweisen frei zugänglich zu machen. Ressourcen können Ausbildung sein, Studios, Probenräume, aber auch Wissen, Auftrittsgelegenheiten, Administration und viel mehr. Die Frage der Zugänglichkeit zu stellen bedeutet auch, sich zu fragen, welche Körper miteinbezogen werden und wie „Professionalität“ sozio-ökonomisch definiert wird. Welche Voraussetzungen braucht es, um jetzige Privilegien

gleichmäßiger zu verteilen? Was für Organisationsweisen sind denkbar, um zu anderen Verhaltens- und Funktionsweisen – weniger egoistisch, weniger auf Eigenwerbung bedacht – zu ermutigen? Was für Strategien sind vorstellbar, um Situationen zu schaffen, in denen radikal unterschiedliche kreative Produktionsweisen nebeneinander existieren? Welche Art, das Leben zu organisieren, würde nicht nur Selbstverbesserung, sondern auch radikal andere Arten des Seins, Denkens, Arbeitens und der Imagination unterstützen? Ist es überhaupt möglich, innerhalb des Kapitalismus radikal andere Produktionsweisen zu denken? Und was braucht es, um das Scheitern und den Verlust der Zugehörigkeit zu riskieren, was zur Innovation von Nöten sein kann?

Weld Company ist eine interessante Initiative wegen der Art, auf die sie versucht, die Bedingungen und Umstände, unter denen Tanz und Choeografie entstehen, zu beeinflussen, um die Qualität zu erneuern und das Feld proaktiv zu verändern. Sie kann als Versuch verstanden werden, der Gegenwart eine Form zu geben, statt sich nur von ihr formen zu lassen. Als Versuch, die Apparaturen zu verwandeln, die eine bestimmte Idee von Qualität erzeugen und bestimmte Verhaltens-, Identifikationsweisen und Ästhetiken begünstigen. Und sie ist interessant, weil sie den sozialen und kollektiven Aspekt von Tanz und Choeografie so ausdrücklich in den Vordergrund stellt.

Ellen Söderhult (Tänzerin, Choeografin, Autorin)

ABOUT WELD COMPANY

EXCERPTS FROM THE BOOK SERIES NO TALKING, NO PROPS

Arising from the need for ongoing independent research activity at Weld (Stockholm), the company was initiated to create a possibility for dancers and choreographers to further deepen and expand their practices. It intends to give space for dance to happen, to focus on practical embodied research, and to investigate and reconfigure meanings, traces, and conventions within the structure of collaboration. Additionally, it offers the possibility to explore art making from a position where the invited artists are relieved from any administrative/financial responsibilities. Invited choreographers are free to revisit older works, try something new, or share what they are busy with now.

The company is an extended choreography that is wrapped around the spine of Weld. Besides its artistic explorations, the work deals with the ethical aspects of being/working together; insisting on softness as a value. A space where each and every person involved partakes in a common action of negotiating, acting, listening, and proposing. This context—which reformulates itself together with the people involved and remains

open in what it can be and do—is political. The company is a proposal, ranging from the smallest physical gesture to the larger gesture of a group moving into the world. It is built out of love, aiming to affect and empower the field. It is also about art in the becoming and about movements that both connect us to history and dare us to go further.

Anna Koch (Artistic Director of Weld)

DANCE COMPANY, DANCE COMMUNITY, DANCE COOPERATIVE, DANCE COMMON

What could a dance company potentially be or how could it function? What behaviors could it promote? How inclusive could it be? What could a dance company do for dance and choreography?

If companies and institutions are seen as accumulations of resources that at the moment are offered more or less exclusively to a certain group and for a specific place, what if they in some way were more like libraries? What if they were more like Wikipedia or clean air?

What if “community” wasn’t about being exclusive but rather about the opposite: inclusiveness and commoning? What could a dance company then be? And what could it do for dance and choreography?

Under that question lies a presumption that artistic products, the people active within the field, as well as style, taste, behavior and norms, are conditioned or influenced by the larger economic system, ruling ideology and socio-political circumstances. The underlying question would be to what extent the field of dance and choreography is a victim of circumstances, affected by the capitalist market or in other ways negatively dependent on and directed by gatekeepers, ideology or history.

Posing the question as to what a dance company can be or do connects to behaviors and ideology promoted by a specific way of organizing. To me this would include questioning authorship, ownership, delimitation of resources and mode of production. Resources can be education, studios but also knowledge, opportunities to perform, administration and much more. The question of delimitation could also include considering what bodies are included in what is socio-economically defined as professionalism. What circumstances are needed to provide for a more even distribution of privilege? What forms of organization are thinkable

that encourage other forms of behavior and function – less egoistic, less self-promoting, less imperial? What strategies can be imagined to create a situation in which radically different forms, methods and modes of production can co-exist? What forms of organization of life would promote not only aligned improvement but also radically other ways of being, thinking, making and imagining? Is it even possible to think about radically different modes of production within capitalism? And what does it take to dare to risk failure and losing belonging, without which innovation is difficult?

Weld Company is an interesting initiative for two major reasons: first, because of the way it attempts to influence the conditions and circumstances under which dance and choreography are made, as an attempt to innovate quality and pro-actively influence the field. It can be understood as an attempt to give shape to, instead of only being shaped by, the current conditions. It can be understood as an attempt to transform the apparatuses that produce a certain notion of quality as well as promoting specific forms of behavior, identifications and aesthetics. Secondly, because of how it explicitly brings into focus the social or collective aspect of dance and choreography.

Ellen Söderhult (dancer, choreographer, writer)

BIOGRAPHIES

FRÉDÉRIC GIES

Frédéric Gies is an artist in the field of experimental dance, based in Sweden. His work originates from rigorous movement research processes, which are informed by his experience in the field of somatic practices as well as in specific forms of contemporary dance, his former training in ballet and his participation in techno clubs and raves. The dances he creates collapse in various ways the hierarchies and distinctions between different dance forms. He presents his work and teaches internationally.

FIEDEL

Fiedel's first DJ gigs in Berlin can be traced back to the early 90's when he started spinning records at Subversiv's weekly Monday events. MMM, a collaboration with his friend Errorsmith, was initiated shortly after he moved to Berlin. Fiedel's residency at OstGut began in 2000 and was carried on to his current home base - Berghain. Further projects include an ongoing collaboration with choreographer Frederic Gies.

WELD COMPANY

Weld Company, initiated by Weld in 2013, works with choreographers and dancers representing different generations, working methods and expressions. Weld Company moves unrestrained through larger and smaller formats, further developing the idea of a dance company and what it can be and do today. Weld Company's previous collaborations include Yvonne Rainer, Frédéric Gies (2018) Matthias Sperling, Georgia Vardarou, Andros Zins Browne, Litó Walkey (2017), Rebecka Stillman (Phoenix for Dansens Hus, Stockholm, 2016), Shannon Cooney, Rebecka Chentinell, Alice Chauchat (2015), Rebecka Stillman, Julian Weber, Margareta Åsberg, Litó Walkey (2014), Rebecka Stillman, Efva Lilja, Michael Klién, Litó Walkey (2013).

WELD

Weld is an independent platform for experimental processes and knowledge production in Stockholm. We gather impulses and ideas; we combine and break them down; we re-think them – while aspiring to define ourselves as something not quite tangible. Making use of critical ideas and open ways of thinking, we aim to share our physical

and virtual space with people active within different disciplines in arts and science to discover alternatives, new paths. Our primary focus is on dance and we strive towards the creation of contexts and situations that both deepen and expand the art form. Weld is intended to serve the needs of contemporary artists experimenting with scenic and spatial forms of expression; for artists who utilise the body as a point of departure for their creative discourse; for those who seek new forms of space for action – a place and an organisation promoting development and renewal, run by artists, taking risks.

Choreographer and dancer Anna Koch is the founder and the Artistic Director of Weld.

ANDREA SVENSSON

got her professional education at Ballet Academy, Stockholm and has worked as a freelance dancer since 1992. She has since the beginning worked in a lot of different genres and with a broad spectrum but lately been focusing on performances for the young audience and work with contemporary choreographers. Aja has been a part of Weld Company since 2015 and has danced in works such as Frédéric Gies Tribute and Yvonne Rainer's Again? What now?. Recently she has worked with Frédéric Gies, Warriors: Chiron in Aries, Recital #1, Malin Arnell and Mar Fjell (IEOC), Jacqueline Hoàng Nguyễn Untitled(Entitled), Anna Pehrsson's Pressure Fields and will be a part of Dalija Acin Thelanders upcoming work.

ADAM SEID TAHIR

is an Eritrean-Swedish dancer, choreographer and web developer based in Stockholm. They have trained at the Royal Swedish Ballet School and Ballet Junior de Geneve in Switzerland. They have performed and worked with choreographers such as Sharon Eyal,

Hofesh Shechter, Emanuel Gat, Alexander Ekman, Thomas Hauert, Olivier Dubois, Michael Keegan Dolan, Louise Mochia, Paloma Madrid and Pontus Pettersson. Adam's work encompasses dancing, performing, choreographing, writing, coding and creating work for physical platforms and cyberspace. They have also contributed to the writing of a book on treating autoimmune illness with food.

SYBRIG DOKTER

is a choreographer and performer in the field of contemporary dance, visual arts and contemporary theatre. Sybrig was educated at Codarts, Rotterdam. After moving to Stockholm 1995 she initiated international projects in Eastern European countries and founded Lava-Dansproduktion with Benno Voorham in 1997. Sybrig has collaborated and worked with Peter Stamer; Aitana Cordero Vico, Anna Koch, Litó Walkey, Marie Fahlin, Frédéric Gies, Pontus Pettersson and Matthias Sperling. Sybrig has been a member of Weld since 2013.

ANNA WESTBERG

is a dancemaker from Gothenburg Sweden, now based in Stockholm. Her dancing is informed by a classical ballet background, later reformulated by extensive somatic studies and the practice of improvisation. She enjoys making work in which she can fuse her interest in storytelling with a fascination for the narratives of the body itself. Anna has been a member of Weld Company since 2014 and particularly appreciates the possibility to explore a culture of negotiating collective aims and individuality through a company body.



© Thomas Zamolo



BRITTANIE BROWN

Brittanie received her B.F.A. in Dance from The Juilliard School in May 2011. She began her formal dance training at the age of 12 at Central Pennsylvania Youth Ballet. Graduating from Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas - by 2007, Brittanie was a Silver Award 2007 YoungArts winner in modern dance and a Texas Young Master recognized by the Texas Commission on the Arts. Throughout the years, she has performed original works by Alexander Ekman, Sidi Larbi Cherkaoui, William Forsythe, Ohad Naharin, Stijn Celis and Victor Quijada. Brittanie has been honored to work with companies such as Company XIV (Austin McCormick), Abraham.In.Motion (Kyle Abraham), Skånes Dansteater and the GöteborgsOperans DansKompani.

PER SACKLÉN

has worked professionally as a dancer since 1984. He lives and works in Stockholm as a dancer, choreographer and occasional teacher. The fundament of his training is classical ballet which has led him to join repertoar companies in Stockholm, Pittsburgh and Toronto. In the mid 90's his focus started to shift towards more contemporary dancing and has since then also worked as a freelancer with choreographers Per Jonsson, Örjan Andersson, Cristina Caprioli among others. Around that time Per also started choreographing. 1997 he co-founded the dance collective Räserbyrån. Being a member at Fylkingen, where most of Räserbyråns work has been shown, a lot of his work revolves around improvisation in connection to improvised music.

DISA KROSNESS

is educated at The Danish National School of Performing Arts 2005-2009 and works as a freelance dancer, choreographer and producer, based in Stockholm. This year she is busy with performing multi reality work with choreographer Noah Hellwig, dancing for children with Jelnek Dance Co and performing work by Frederic Gies, amongst other things. Disa Krosness has been part of Weld Co since 2015. Disa works actively, both politically and artistically, to make way for contemporary dance at new performing platforms and by unconventional collaborations.

ELIZABETH WARD

*is an american choreographer and performer currently living in Vienna. Her work explores the collective histories of dance lineages embedded in a dancer's muscle memory as a living archaeological terrain. In 2020 her latest work *Dancing's Demons*, a dance dealing with hauntings and the complicated political histories of early Modern dance developed alongside visual artist Julia Zastava and musician Ana Threat, with premiere at Tanzquartier's Halle G. Her project *Anti-Fascist Ballet School*, made in collaboration with Magdalena Chowaniec, was presented by Wiener Festwochen, wien woche, and at Der Blöde Dritte Mittwoch. She has worked with electronic music producer AC/Boy on a techno ballet project presented internationally. As a performer she has participated in the works of Cathy Weis, Frédéric Gies, DD Dorvillier, Anne Juren, Jennifer Lacey, Heather Kravas, Manuel Pelmus, and Miguel Gutierrez amongst others.*

ANDREAS HAGLUND

Andreas Haglund (Pronouns: He/They) works as a freelance dancer, performer and choreographer around Copenhagen and Stockholm. He is educated in Contemporary Dance & Choreography from The Danish National School of Performing Arts (2015-2019), including an exchange semester at The Academy of Dramatic Arts in Zagreb, Croatia (2017).

They are a member of Dance Cooperative; (@dance.cooperative) a platform, dance studio and venue for intersectional practices and performance art organised by 16 artists in Copenhagen. Through this framework they have facilitated several performance events, presenting both their own works and collaborations as well as hosting other artists and their works

SPIELPLAN SCHEDULE

DO, 15. JULI

Dieter Blum

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

Alexandra Bachzetsis

Private Song
20:00, Odeon, Kat E

FR, 16. JULI

[8:tension]

Sophia Rodríguez
Ostentation Project
19:00, Schauspielhaus
Kat L

Trajal Harrell

Maggie The Cat
21:00, Akademietheater
Kat B

SA, 17. JULI

Ian Kaler

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

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

Alexandra Bachzetsis

Private Song
22:00, Odeon, Kat E

SO, 18. JULI

Workshop

Opening Lecture

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

Trajal Harrell

Maggie The Cat
19:30, Akademietheater
Kat B

Trajal Harrell

Friend of a Friend
21:00, mumok kino
Film

[8:tension]

Sophia Rodríguez
Ostentation Project
23:00, Schauspielhaus, Kat L

MO, 19. JULI

Trajal Harrell

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

Ian Kaler

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

Meg Stuart /

Damaged Goods

CASCADE
21:00, Volkstheater, Kat A

[8:tension]

Petar Sarjanović

Everything I don't know,
I've stolen

21:00, Kasino am
Schwarzenbergplatz, Kat L

Trajal Harrell

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

DI, 20. JULI

Alias Cie /

Guilherme Botelho

Sideways Rain
21:00, Akademietheater
Kat B

MI, 21. JULI

Alias Cie /

Guilherme Botelho

Normal.
19:30, Akademietheater
Kat B

Voetvolk /

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

[8:tension] Petar Sarjanović <i>Everything I don't know, I've stolen</i> 21:00, Kasino am Schwarzenbergplatz, Kat L	Voetvolk / Lisbeth Gruwéz & Claire Chevallier <i>Piano Works Debussy</i> 21:00, MuTh, Kat C	Neopost Fooftwa - Fooftwa d'Imobilité <i>Dancewalk – Retroperspectives</i> 23:00, Schauspielhaus, Kat H
Frédéric Gies & Weld Company <i>Tribute</i> 22:30, Odeon, Kat D	[8:tension] Astrit Ismaili <i>MISS</i> 23:00, Kasino am Schwarzenbergplatz, Kat L	[8:tension] Astrit Ismaili <i>MISS</i> 23:00, Kasino am Schwarzenbergplatz, Kat L
Raja Feather Kelly <i>UGLY (Black Queer Zoo)</i> 23:00, Schauspielhaus, Kat H	SA, 24. JULI	MO, 26. JULI
DO, 22. JULI		
Alias Cie / Guilherme Botelho <i>Sideways Rain</i> 19:00, Akademietheater Kat B	Peter Jarolin im KURIER- Gespräch mit Maguy Marin 19:00, Volkstheater, Kat Z KURIER	Performance Situation Room: Showing <i>On the Road to Nowhere</i> 19:00, Leopold Museum Kat N
	Performance Situation Room: Showing <i>On the Road to Nowhere</i> 19:30, Leopold Museum Kat N	Meg Stuart / Damaged Goods <i>VIOLET</i> 21:00, Volkstheater, Kat A
Frédéric Gies & Weld Company <i>Tribute</i> 21:00, Odeon, Kat D	[ImPulsTanz Classic] Compagnie Maguy Marin <i>Umwelt</i> 21:00, Volkstheater, Kat A	DI, 27. JULI
[ImPulsTanz Classic] Compagnie Maguy Marin <i>Umwelt</i> 21:00, Volkstheater, Kat B	SO, 25. JULI	Maria Tembe & Panaibra Gabriel Canda <i>Solo for Maria</i> 19:00, Odeon, Kat E
FR, 23. JULI		
Raja Feather Kelly <i>UGLY (Black Queer Zoo)</i> 19:00, Schauspielhaus, Kat H	Deen, Haager, Illnar, Kartmann, Kraft, Omer, Schaller, Senk <i>Kosmos Wiener Tanzmoderne</i> 19:00, MuTh, Kat C	Neopost Fooftwa - Fooftwa d'Imobilité <i>Dancewalk – Retroperspectives</i> 19:00, Schauspielhaus, Kat H
	Maria Tembe & Panaibra Gabriel Canda <i>Solo for Maria</i> 21:00, Odeon, Kat E	ZOO / Thomas Hauert <i>How to proceed</i> 21:00, Akademietheater Kat B
Frédéric Gies & Weld Company <i>Tribute</i> 21:00, Odeon, Kat D	ZOO / Thomas Hauert <i>How to proceed</i> 21:00, Akademietheater Kat B	[8:tension] Lau Lukkarila <i>NYXXX</i> 23:00, Kasino am Schwarzenbergplatz, Kat L

MI, 28 . JULI

Jérôme Bel

Isadora Duncan
19:00, MuTh, Kat F

**Dada Masilo /
The Dance Factory**

THE SACRIFICE
21:00, Volkstheater, Kat A

DO, 29. JULI

[8:tension]

Idio Chichava, Converge+

Sentido Unico
19:00, Schauspielhaus, Kat L

Malika Fankha / Karol

Tyminski / Klangforum Wien

*Stanislaw Lem Turns 100:
Performance and Music
move Outerspace.*
19:00, Ehemaliges Gustinus-
Ambrosi-Museum, Kat G

Louise Lecavalier

Stations
21:00, Akademietheater
Kat B

ZOO / Thomas Hauert

(sweet) (bitter)
21:00, Odeon, Kat L

[8:tension]

Lau Lukkarila

NYXXX
21:00, Kasino am
Schwarzenbergplatz, Kat L

Cristina Caprioli / ccap

Scary solo
22:00, Odeon, Kat L

FR, 30. JULI

Klangforum Wien

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

**Dada Masilo /
The Dance Factory**

THE SACRIFICE
21:00, Volkstheater, Kat A

DO, 29. JULI

[8:tension]

Idio Chichava, Converge+

Sentido Unico
19:00, Schauspielhaus, Kat L

Malika Fankha / Karol

Tyminski / Klangforum Wien

*Stanislaw Lem Turns 100:
Performance and Music
move Outerspace.*
19:00, Ehemaliges Gustinus-
Ambrosi-Museum, Kat G

Louise Lecavalier

Stations
21:00, Akademietheater
Kat B

ZOO / Thomas Hauert

(sweet) (bitter)
21:00, Odeon, Kat L

SA, 31. JULI

Malika Fankha / Karol

Tyminski / Klangforum Wien

*Stanislaw Lem Turns 100:
Performance and Music
move Outerspace.*
14:00, Ehemaliges Gustinus-
Ambrosi-Museum, Kat G

Anna Huber

unsichtbarst²
17:00, Leopold Museum
Kat K

Dada Masilo /

The Dance Factory

THE SACRIFICE
21:00, Volkstheater, Kat A

Louise Lecavalier

Stations
21:00, Akademietheater
Kat B

[8:tension]

Idio Chichava, Converge+

Sentido Unico
21:00, Schauspielhaus, Kat L

Raja Feather Kelly

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

The matter lab

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

Ivo Dimchev

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

SO, 1. AUGUST

In Memoriam Ismael Ivo

20:00, Volkstheater, Kat Z

MO, 2. AUGUST

Anna Huber

unsichtbarst²
17:00, Leopold Museum
Kat K

Malika Fankha / Karol

Tyminski / Klangforum Wien

*Stanislaw Lem Turns 100:
Performance and Music
move Outerspace.*
19:00, Ehemaliges Gustinus-
Ambrosi-Museum, Kat G

[ImPulsTanz Classic] *Melk Prod. / Marco Berrettini <i>No Paraderan</i> 21:00, Akademietheater Kat B	[ImPulsTanz Classic] *Melk Prod. / Marco Berrettini <i>No Paraderan</i> 21:00, Akademietheater Kat B	MONUMENT 16:00, mumok kino, Kat M
Raja Feather Kelly <i>Hysteria (Ugly Part 2)</i> 23:00, Kasino am Schwarzenbergplatz, Kat H	[8:tension] Madeleine Fournier / O D E T T A <i>Labourer</i> 21:00, Kasino am Schwarzenbergplatz, Kat L	Leja Jurišić, Bara Kolenc, Peter Kutin, Patrik Lechner, Mathias Lenz BRINA – A KINAESTHETIC MONUMENT 18:00, mumok kino, Kat M
DI, 3. AUGUST	DO, 5. AUGUST	Willi Dorner <i>figure</i> 19:30, WUK, Kat J
Kaori Ito & Théo Touvet / Himé Company <i>Fire me up – Spoken and danced confidences</i> 19:00, Odeon, Kat E	Lenio Kaklea <i>Ballad</i> 19:00, MuTh, Kat F	PLASTIC PARTY VIENNA <i>Happy Birthday Mr. Beuys!</i> 20:00, MQ Libelle, Kat G
Ultima Vez / Wim Vandekeybus <i>TRACES</i> 21:00, Volkstheater, Kat A	Deborah Hazler / Angry Agnes Productions <i>The Rant and Rave</i> 19:30, Schauspielhaus, Kat L	[8:tension] Madeleine Fournier / O D E T T A <i>Labourer</i> 21:00, Kasino am Schwarzenbergplatz, Kat L
SA, 7. AUGUST	Marc Oosterhoff – Cie Moost <i>Take Care Of Yourself</i> 20:30, Schauspielhaus, Kat L	
Deborah Hazler / Angry Agnes Productions <i>The Rant and Rave</i> 21:00, Schauspielhaus, Kat L	Ultima Vez / Wim Vandekeybus <i>TRACES</i> 21:00, Volkstheater, Kat A	
MI, 4. AUGUST	Kaori Ito & Théo Touvet / Himé Company <i>Fire me up – Spoken and danced confidences</i> 23:00, Odeon, Kat E	Leja Jurišić, Bara Kolenc, Peter Kutin, Patrik Lechner, Mathias Lenz BRINA – A KINAESTHETIC MONUMENT 15:30, mumok kino, Kat M
Willi Dorner <i>figure</i> 19:00, WUK, Kat J	FR, 6. AUGUST	
PLASTIC PARTY VIENNA <i>Happy Birthday Mr. Beuys!</i> 20:00, MQ Libelle, Kat G	Leja Jurišić, Bara Kolenc, Peter Kutin, Patrik Lechner, Mathias Lenz BRINA – A KINAESTHETIC MONUMENT	

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

[8:tension]

Emmilou Rößling

FLUFF

19:00, Schauspielhaus, Kat L

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

PRICE

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

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

MO, 9. AUGUST

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

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

DI, 10. AUGUST

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

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

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

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

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

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

MI, 11. AUGUST

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

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

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

DO, 12. AUGUST

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

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

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

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

FR, 13. AUGUST

Michael Laub in conversation with Michael Stolhofer

Rewind Song

Book launch

19:30, Odeon, Kat Z

[8:tension]

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

FIEBRE

19:30, mumok Hofstallung
Kat M

Akram Khan Company

Outwitting the Devil

21:00, Volkstheater, Kat A

Mermaid & Seafruit

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

Raja Feather Kelly

UGLY Part 3: BLUE

21:00, Kasino am

Schwarzenbergplatz, Kat H

SA, 14. AUGUST

Final Workshop Showing

«expressions'21»

16:00, Arsenal, Kat Z

[8:tension]

Ruth Childs / Scarlett's fantasia

19:00, Schauspielhaus, Kat L

Sergiu Matis

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

Akram Khan Company

Outwitting the Devil

21:00, Volkstheater, Kat A

Michael Laub / Remote Control Productions

ADAPTATIONS

a video retrospective remix / talk by Michael Laub

21:00, Odeon, Kat H

Mermaid & Seafruit

Screens Are My New Clothes. Extended Album Release Show

21:00, WUK, Kat J

Raja Feather Kelly

UGLY Part 3: BLUE

21:00, Kasino am

Schwarzenbergplatz, Kat H

Liquid Loft

Still / Stranger Than Paradise (live / on screen)

21:00, MuTh, Kat C

Georg Blaschke / Christian Kosmas Mayer / Christian Schröder (AT)

Verwildering – Ein Seestadtprojekt

21:30, Seestadt Aspern (U2-Endstation Seestadt, Wangari-Maathai-Platz, 1220 Wien)

Kat Z

SO, 15. AUGUST

Sergiu Matis

Extinction Room (Hopeless.)

18:30, Ehemaliges Gustinus-Ambrosi-Museum
Kat K

Georg Blaschke / Christian Kosmas Mayer / Christian Schröder (AT)

Verwildering – Ein Seestadtprojekt

19:30, Seestadt Aspern (U2-Endstation Seestadt, Wangari-Maathai-Platz, 1220 Wien)

Kat Z

BEGLEITPROGRAMM PARALLEL PROGRAM

AUSSTELLUNG

Dieter Blum

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

SYMPORIUM & TALK

Peter Jarolin im KURIER Gespräch mit Maguy Marin

24. Juli, 19:00, Volkstheater
– Rote Bar

IDOCDE Symposium 2021

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

FILM & VIDEOS

Trajal Harrell

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

Musikvideoprogramm

International

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

Musikvideoprogramm mit Fokus auf Enjoy im mumok

Pop Art
22. Juli, 14:30 + 23. Juli,
14:30 + 24. Juli, 15:00 + 28.
Juli, 14:30 + 30. Juli, 15:00 +
31. Juli, 14:30 + 12. August,
14:30 + 13. August, 15:00 +
14. August, 14:30, mumok
kino

Studios Kabako / Virginie Dupray, Faustin Linyekula

Letters from the Continent
22. Juli, 16:00 + 23. Juli,
13:00 + 24. Juli, 18:00 + 28.
Juli, 16:00 + 30. Juli, 18:00 +
31. Juli, 13:00 + 12. August,
16:00 + 13. August, 18:00 +
14. August, 13:00,
mumok kino
Österreichische Erstaufführung

Michael Laub in conversation with Michael Stolhofer

Rewind Song
13. August, 19:30, Odeon
Kat Z

WORKSHOPS & RESEARCH

[Workshop Opening Lecture]
«impressions'21»

18. Juli, 16:00, Arsenal
Kat Z

[Final Workshop Showing]
«expressions'21»

14. August, 16:00, Arsenal
Kat Z

SOZIAL

ImPulsTanz Festival Lounge Extended: A-Side

GNUČČI live, Dalia Ahmed,
DJ Phek
30. Juli, 22:00, Kursalon
Wien

ImPulsTanz Festival Lounge Extended: B-Side

FVLCRM live, Kristian Davidek, Moska
13. August, 22:00, Kursalon
Wien

BUCHPRÄSENTATIONEN

Guy Cools in conversation with Alain Platel

Performing Mourning, Laments in Contemporary Art.
8. August, 18:00, Volkstheater
Kat Z



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Frédéric Gies © Thomas Zamolo

Medieninhaber und Herausgeber:

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Änderungen Vorbehalten
Preis: 2,80

Redaktion Abendprogramme: Christine Standfest & Victor Schlothauer; Satz (Kern): David Hampel; Art Direction: CIN CIN, cincin.at – Stephan Göschl, Gerhard Jordan, Tobias Raschbacher & Jasmin Roth; Print: Druckerei Walla; Bild am Cover: Frédéric Gies / Weld Company © Thomas Zamolo

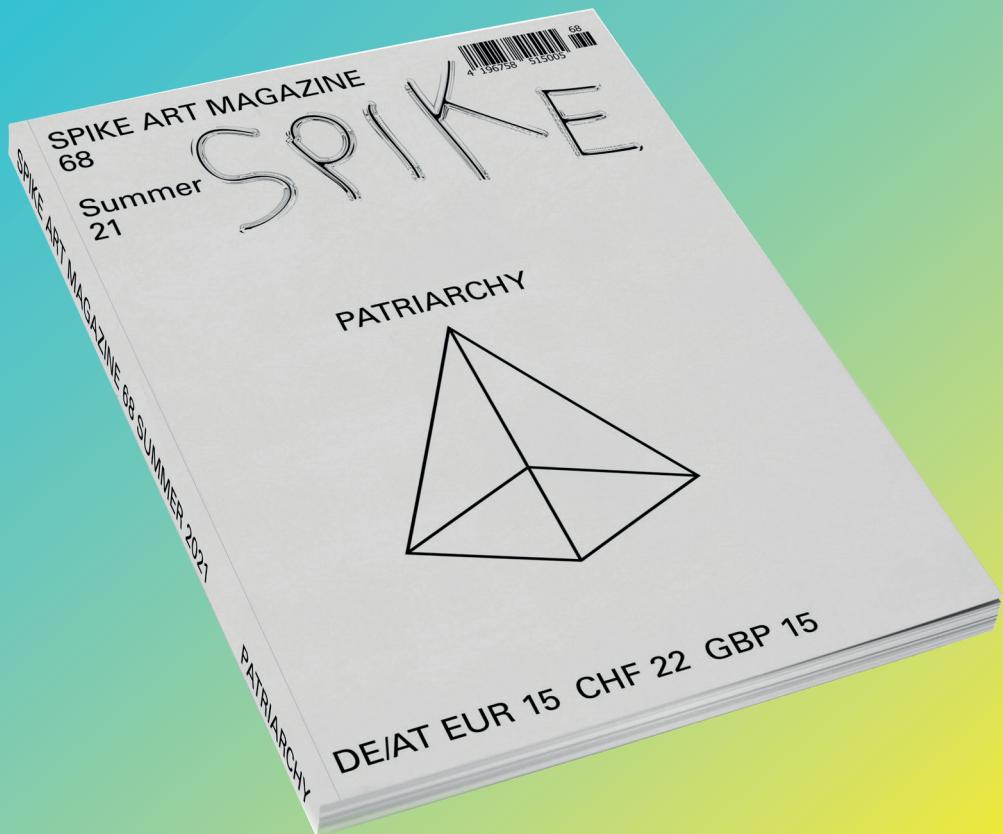
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