

IMPULSTANZ



Artists from Flanders presented at

IMPULSTANZ



Flanders
State of the Art

Needcompany

Billy's Joy

11. Juli, 21:00

13. Juli, 19:00

14. Juli, 21:30

Akademietheater

Uraufführung

Needcompany

Billy's Violence

14. Juli, 19:00

Akademietheater

Österreichische Erstaufführung

Buchpräsentation

Jeroen Peeters

And then it got legs

15. Juli, 19:00

Volkstheater – Rote Bar

Im Gespräch mit Bojana Cvejić

und Guy Cools

Eintritt frei

Meg Stuart / Damaged Goods, Mark Tompkins / I.D.A.

ONE SHOT

15. Juli, 21:00

Burgtheater Bühne

Österreichische Erstaufführung

Alexander Vantournhout / not standing

Through the Grapevine

16. Juli, 21:00

Zusatz: 17. Juli, 21:00

18. Juli, 19:00

MuseumsQuartier – Halle G

Österreichische Erstaufführung

ImPulsTanz Classic Anne Teresa De Keersmaeker / Rosas

Fase, Four Movements to the Music of Steve Reich

17. Juli, 21:00

Zusatz: 18. Juli, 21:00

19. Juli, 21:00

Volkstheater

Meg Stuart & Doug Weiss

All the Way Around

19. Juli, 21:00

21. Juli, 21:00

Akademietheater

Österreichische Erstaufführung

Benjamin Abel Meirhaeghe & The Unrequired Love / Muziektheater Transparant

Spectacles

21. Juli, 23:00

Schauspielhaus

Österreichische Erstaufführung

ImPulsTanz Classic Meg Stuart / Damaged Goods & EIRA

BLESSED

22. Juli, 21:00

24. Juli, 21:00

MuseumsQuartier – Halle G

Benjamin Abel Meirhaeghe / Muziektheater Transparant

Madrigals

24. Juli, 21:00

26. Juli, 21:00

Volkstheater

Österreichische Erstaufführung

Film

Alain Platel & Mirjam Devriendt / Cassette for timescapes

Why We Fight?

25. Juli, 20:30

Österreichisches Filmmuseum

Österreichische Erstaufführung
in Anwesenheit von Alain Platel

Sidney Leoni

FLY

31. Juli, 23:00

2. August, 19:00

Schauspielhaus

Österreichische Erstaufführung

MADRIGALS

Benjamin Abel Meirhaeghe /
Muziektheater Transparant

24. Juli, 21:00
26. Juli, 21:00

Volkstheater

BEI IMPULSTANZ

2023

Benjamin Abel Meirhaeghe
& The Unrequired Love /
Muziektheater Transparant
Spectacles
(Choreographer, Performer)



Bundesministerium
Kunst, Kultur,
öffentlicher Dienst und Sport



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Mit Dank an Showtex, Kopspel, Divi-divi
und an die Höhlen von Dinant

www.madrigals.be

Dauer 120 min.



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ÜBER ABOUT

DE

Der Theatermacher Benjamin Abel Meirhaeghe nimmt sich gemeinsam mit Doon Kanda Claudio Monteverdi vor. Am Ende seines Lebens komponierte der Fürst der italienischen Spätrenaissance-Musik seine lebhaften *Madrigali guerrieri ed amorosi*. Meirhaeghe macht aus diesen funkelnden Stimmarbeiten über Krieg und Liebe einen Schrei nach Freiheit, voller Leidenschaft und Kampfgeist. In Anlehnung an die alten Griechen schafft er eine zeitgemäße und hemmungslose Orgie, in der die Grenzen zwischen Menschlichem und Göttlichem verschwimmen. Für Benjamin Abel Meirhaeghe bildet das Theater einen Scheideweg der Zeit: eine Zeitmaschine in der Gegenwart, in der ferne Vergangenheiten und Zukünfte, Genesis und Utopie zu einer radikal neuen Erzählung mit entsprechender Klangfarbe und Besetzung verschmelzen. *Madrigals* übersteigt die Unterscheidung zwischen Insider*innen und Außenseiter*innen und präsentiert eine von Einzigartigkeit und Talent strotzende Gemeinschaft, in der konservative Dogmen und Stigmata der Sexualität und der Befreiung weichen.

EN

Theatre maker Benjamin Abel Meirhaeghe tackles Claudio Monteverdi with the support of Doon Kanda. At the end of his life the prince of late Italian Renaissance music composed his vibrant Madrigali guerrieri ed amorosi. Meirhaeghe moulds these sparkling vocal works about war and love into a cry for freedom fuelled by passion and a fighting spirit. With the Ancient Greeks in mind, he creates a contemporary and uninhibited orgy, in which the boundaries between the human and the divine are blurred. For Benjamin Abel Meirhaeghe, theatre is a crossroads in time: a time machine in the midst of the present in which distant pasts and futures, genesis and utopia, merge into a radical new narrative with a corresponding timbre and cast. Beyond the distinction between insider and outsider, Madrigals presents a community brimming with uniqueness and talent in which conservative dogmas and stigmas yield to sexuality and release.

GROSSE GEFÜHLE

**INTERVIEW MIT BENJAMIN ABEL MEIRHAEGHE
IM RAHMEN DES ROMAEUROPA FESTIVAL 2022**

DE

Benjamin Abel Meirhaeghe will gegen den Wind singen. Der autodidaktische Kontratenor und Regisseur schreibt die Regeln der Oper um. „Theater ist für mich wirklich eine Zeitmaschine.“

Ohne Musik wäre die Inszenierung *Madrigals* nicht das, was sie ist. Das gilt eigentlich für alle Arbeiten von Benjamin Abel Meirhaeghe, dem jungen Theatermacher, der erst kürzlich ein Album veröffentlicht und sich nun der Musik des italienischen Komponisten Claudio Monteverdi (1567-1643) angenommen hat. Er spricht über die Rolle der Musik in seinem Leben und seiner Arbeit sowie in *Madrigals*.

Alles, was Meirhaeghe macht, entspringt einem Gefühl utopischer Begeisterung. Er will „die klassische Musik befreien, sie muss allen gehören.“ Er möchte das Elitäre wieder egalitär machen. Der (selbsternannte Möchtegern-)Kontratenor ist zudem Opernregisseur

und Performer (nur letzteres hat er studiert). Die Tatsache, dass er nicht einmal Partituren lesen kann, hinderte ihn nicht daran, kürzlich die Drähte einer nahezu großenwahnssinnigen Inszenierung des Opera Ballet Vlaanderen zu ziehen, und auch nicht daran, für die kommenden fünf Jahre das musikalische Department des Antwerpener TONEELHUIS zu leiten. Selbst die Mailänder Scala hat er als klares Ziel vor Augen.

Alles begann damit, dass er in der Schule einen Feueralarm imitierte. Ein Lehrer war so beeindruckt von seiner engelsgleichen Stimme und den Höhen, die sie erreichen konnte, dass er Meirhaeghe bat, Schuberts „Ave Maria“ zu singen. Heute ist er ein fester Bestandteil des Muziektheaters Transparant (das auch *Madrigals* produziert hat) und wurde von der Presse einhellig zum führendem Operninnovator der Gegenwart erklärt.

Das diesjährige Romaeuropa Festival steht unter dem Motto „Macht der Musik, Musik der Macht.“ Was bedeutet das für Sie?

Wenn ich an die Macht der Musik denke, dann denke ich immer auch an die praktische Physik der Musik. Musik und Klang sind Schwingungen, die sich durch die Luft übertragen, die schließlich ein Ohr erreichen, kleine Muskeln im Körper anspannen, die Haare zu Berge stehen lassen, Gänsehaut erzeugen. Gänsehaut lässt sich nicht unterdrücken und Musik beinahe nie. Ihr Klang dringt durch jede Ritze wie ein unzerstörbarer, mächtiger Japanknöterich. Die Macht der Musik besteht darin, die Herzen auf direkte und unwiderstehliche Weise zu erreichen.

Und was heißt das konkret für *Madrigals*?

Madrigals bündelt die Kraft der Musik. Acht Performer*innen, nur zwei von ihnen ausgebildet im Gesang, singen Monteverdi. Während des Probenprozesses haben wir uns stark um eine gemeinsame musikalische Sprache bemüht. Wir haben zum Teil mit Partituren gearbeitet, aber vielmehr haben wir neue Codes erfunden. Für mich machen diese neuen Codes, diese neuen Konventionen das Projekt aus. Eine Gruppe völlig Fremder taucht in die klassische Musik ein und ist dennoch in der Lage zu einer Art von Virtuosität. Darin liegt für mich etwas Utopisches – der Beginn einer neuen Gesellschaft, die Erinnerung an eine alte.

Was an Monteverdis Madrigalen inspiriert Sie?

Ich muss zugeben, ich habe diese Musik nicht aus einem musikwissenschaftlichen Interesse heraus ausgesucht. Sie inspiriert mich vor allem, weil sie als Keimzelle einer neuen Gattung gilt, der Oper. Mir gibt es viel, die Musik aus diesem Blickwinkel, das Werk als eine Art von Ausgangspunkt zu betrachten. Die Madrigale waren ihrer Zeit sehr innovativ. Die Instrumente, auf die der Komponist zurückgreift,

nehmen die dem Text eingeschriebenen Emotionen und verstärken sie. Ich finde, zeitgenössische Arbeiten übergehen diese Kraft der Emotionen oft. Selbst wenn ich technisch hervorragenden Sänger*innen zuhöre, fühle ich nichts. In der Musik und in der Gesellschaft scheint kein Platz für Persönlichkeit zu sein. Außerdem gilt das klassische Repertoire oft als elitär und intellektuell. Ich möchte die klassische Musik den Leuten zurückgeben.

Wie klingen die Madrigale in der Inszenierung?

Einerseits haben wir mit Monteverdis Originalkompositionen gearbeitet, andererseits haben wir Jesse Kanda, einen japanisch-kanadischen audiovisuellen Künstler, gebeten, Teile des Materials zu überarbeiten. Dank seines Hintergrunds im Pop langweilen ihn bestimmte Teile, das Madrigal „Lamento della ninfa“ aber zum Beispiel will er nicht anfassen. Es hat sich so gut gehalten, es ist beinahe schon ein Popsong. Es ist interessant zu beobachten, was jemand aus einem experimentellen Genre mit Monteverdis Musik anfängt.

Musik spielt in allem, was Sie tun, eine besondere Rolle.

Obwohl „Gesamtkunstwerk“ ein schreckliches Wort ist, wie ich finde, mag ich die Vorstellung, mehrere Schichten ergäben gemeinsam ein größeres Ganzes. Und ich liebe die Maschinerie der Oper und die Möglichkeiten, die sie als Genre bietet. Außerdem greift die Musik als Medium direkt in die Handlung ein. Ich bin kein ausgebildeter Musiker, aber die Erhabenheit und der Drang der Musik, ihre Emotionalität, all das ruft Gänsehaut bei mir hervor. In der Musik steckt zudem ein nostalgisches sowie utopisch-futuristisches Potenzial. Wie kann ein Repertoire die Zeit überdauern? Wie kann die Musik Revolutionen auslösen?

Haben Monteverdis Madrigale auch dieses Potenzial?

Mir ist klar, dass eine Utopie gefährlich klingen kann, aber im Theater wird schon genug Negatives ausgestellt. Das Schöne an einer Utopie ist, dass man durch sie wirklich in eine andere Welt hineinversetzt wird. Auf der Bühne machen wir das Unmögliche möglich. Es berührt mich, wenn die Leute sagen, sie seien völlig in die Atmosphäre einer solchen Welt eingetaucht.

Was reizt Sie an der Verbindung zwischen klassischer Musik und dem Theater?

Dass es eine Mischform ist, ich mag Fluidität. Außerdem ist die Tradition der (Opern-)Musik tief verwurzelt, und in ihr ist Platz für die emotionalsten Höhen und Tiefen im Leben eines Menschen. In meinen Arbeiten geht es um diese großen Gefühle. Gleichzeitig will ich die Vergangenheit in die Zukunft holen.

Warum sind Ihnen diese großen Emotionen so wichtig?

Sie sind universell und für alle Zeiten gültig. Heute feiern und teilen wir diese echten Gefühle immer weniger miteinander. Das ist einer der Gründe, aus denen mich in letzter Zeit beschäftigt, dass antike Artefakte noch immer aufgeführt werden und auch in Zukunft noch. Ich entwickle utopische Rituale, die der vorherrschenden Politik und gesellschaftlichen Ordnung eine positive Spritze geben. In *Madrigals* versammeln sich die Performer*innen in einer Höhle um ein Feuer. Durch die Mittel des Theaters komme ich dem Geheimnis dessen auf die Spur, was eine Gruppe von Menschen miteinander verbindet. Ich liebe dieses Zitat von Nietzsche: „Das Vergnügen ist bei den Halbwissenden.“ Genau wie den Slogan: „Die Zukunft ist fruchtbar!“ Und ich liebe es, einander nicht bekannte Künstler*innen zusammenzubringen. Das ultimative Team immer wieder neu zusammenzustellen, das

ist eines meiner „guilty pleasures.“

*Der Cast von Madrigals besteht aus professionellen und nicht-professionellen Sänger*innen. Was sind in Ihren Augen die Stärken des nicht-professionellen musikalischen Ausdrucks?*

Eine andere Art von Virtuosität. Die Performer*innen haben alle schöne Stimmen, aber viele haben in erster Linie einen tänzerischen Hintergrund. Für mich persönlich kommen manche Lieder gerade durch diese technischen Makel oder eine ungewöhnliche Stimme viel besser zur Geltung. In der akademischen Welt trumpft historische Genauigkeit persönliche Freiheit. *Madrigals* legt die gesamte Partitur in die Hände des experimentellen Popkünstlers Jesse Kanda (Björk, FKA Twigs, Arca) und Wouter Deltour, des Ko-Komponisten.

Für diese Abende haben Sie also eine bunte Mischung von Leuten auf der Bühne versammelt.

Für mich ist das eigentlich der wichtigste Teil der Arbeit: die Auswahl des Teams. Ich stelle sorgfältig eine offene Gemeinschaft ganz unterschiedlicher Künstler*innen zusammen. Eine Vorstellung der Zukunft ist ein kollektives Unterfangen, nichts, das ich allein mache. Und es ist wunderbar, Menschen zusammenzubringen, die auf den ersten Blick nichts gemeinsam haben. Nehmen Sie die Tänzerin Hanako Hayakawa und den klassischen Sänger Antonio Fajardo. Sie kommen aus sehr unterschiedlichen Welten und sprechen doch dieselbe Sprache. Das finde ich wunderbar.

*Ihre Performer*innen zusammenzubringen ist ein wichtiger Schritt Ihres Arbeitsprozesses, aber es ist auch der Inhalt: Verbindung ist nicht nur, was Sie tun, sondern auch, was Sie mit dem Publikum teilen wollen.*

Darin liegt vielleicht das politische Potenzial meiner Arbeit, auch wenn es mir schwerfällt, meine Arbeit als „politisch“ zu bezeichnen oder irgendwelche Ansprüche in dieser

Hinsicht zu erheben. Aber es ist eine Tatsache, dass das Publikum eine Gruppe sehr unterschiedlicher Menschen auf der Bühne sieht, die mutig genug sind, gemeinsam in eine neue Welt einzutreten. Ich will nicht, dass das klassische Repertoire sich ewig um sich selbst dreht. Warum nicht eine Staffel verschiedener Künstler*innen, die mit jeder Stabübergabe gemeinsam mit dem Publikum einen Schritt in die Zukunft machen?

Ihre vorige Arbeit A Revue war futuristische Science-Fiction, Madrigals hingegen dreht sich um die Ursprünge. Warum kehren Sie zu Momenten zurück, die nicht im „Jetzt“ sind?

Tatsächlich sind diese Momente im „Jetzt,“ weil wir sie heute sehen. Ich bringe meine nostalgischen und futuristischen Gedanken zusammen und stelle sie im Jetzt dar. Vorzugsweise in einem Theater, denn dann trifft die (manchmal jahrhundertealte) Tradition, die dort weiterlebt, auf den Wandel. Es ist kein Akt der Zerstörung, sondern eine Wiederbelebung dessen, woher wir kommen und wohin wir uns bewegen. Theater ist für mich wirklich eine Zeitmaschine, eine Maschine, in der die eigentliche Zeit weiterläuft, in der man aber gleichzeitig auch eine andere Zeit, einen anderen Raum erleben kann. Das ist eines der schönsten Dinge am Theater: sich als Zuschauer*in und Performer*in in eine andere Situation zu begeben.

BIG EMOTIONS

INTERVIEW WITH BENJAMIN ABEL MEIRHAEGHE FOR THE ROMAEUROPA FESTIVAL 2022

EN

Benjamin Abel Meirhaeghe wants to sing against the wind. The selftaught countertenor and director is rewriting the rules of opera. “I really see theatre as a time machine.”

Without music, the performance Madrigals would not be what it is. In fact, this holds for all the shows by Benjamin Abel Meirhaeghe, the young theatre-maker who recently released an album and has now taken on the music of Italian composer Claudio Monteverdi (1567–1643). He discusses the role of music in his life and work as well as in Madrigals.

Everything Meirhaeghe creates originates from a sense of utopian enthusiasm. He wants to “liberate classical music, it should belong to everyone.” He wishes to make what is elitist egalitarian again. A (self-proclaimed wannabe) countertenor, he is also an opera director and performer (it is only for the latter that he has a degree). The fact that he cannot

even read scores did not prevent him from holding sway recently in an almost megalomaniac production at Opera Ballet Vlaanderen nor has it stopped him from being appointed to develop the musical line of the Antwerp TONEELHUIS for the coming five years. Indeed, he is even determined to reach for the Scala in Milan in the future.

It all started when he imitated a fire alarm in secondary school. A teacher was so impressed by his angelic voice and the heights it could reach that he asked Meirhaeghe to sing Schubert’s “Ave Maria.” Today he has become a fixture at Muziektheater Transparant (which is also behind this production of Madrigals) and the press is unanimous in its praise of Meirhaeghe as today’s leading opera innovator.

This year’s Romaeuropa Festival focuses on “the power of music and the music of power.” What does that mean to you in general?

When I think of the power of music, I always think of the practical physics of it. Music, sound consists of vibrations that are transmitted through the air, that eventually reach an ear, contracting small muscles in the body, making hairs stand on end, generating goosebumps. Goosebumps cannot be suppressed, and music almost never. Sound seeps through every crack, it is a mighty Japanese knotweed that is indestructible. The power of music is to reach hearts directly and irrepressibly.

What does that mean specifically for Madrigals?

The power of music connects in Madrigals. Eight performers, only two of whom are trained singers, sing Monteverdi. During the rehearsal process, we worked hard to learn the common language of music. We worked in part with scores, but we rather invented new codes. To me, these new codes, these new conventions make up the strength of the project. A group of total strangers is immersed in classical music and is still able to produce a different kind of virtuosity. For me, there is something utopian in this – the start of a new society, the memory of an old one.

What inspires you in Monteverdi's madrigals?

I have to admit that I didn't choose the music out of any musicological interest. They inspire me mainly because they are seen as the seed of a new genre, opera. I find it stimulating to look at the music from that angle and to approach the work as a kind of starting point. They were very innovative for their time. The instruments used by the composer follow and reinforce the emotions contained in the text. I think that contemporary performances overlook this emotional power. Even when I listen to technically outstanding singers, I feel nothing. There seems to be no room for personality in music or society. Moreover, the classical repertoire is often considered elitist

and intellectual. I want to give classical music back to real people.

How do the madrigals sound in the performance?

On the one hand, we worked with Monteverdi's original compositions, and on the other, we had Japanese-Canadian audiovisual artist Jesse Kanda rework some of the material. From his pop background, he finds certain parts rather boring, but he doesn't want to touch the madrigal "Lamento della ninfa," for example. It has stood the test of time so well that it is almost a pop song. It is interesting to see how someone from an experimental genre views Monteverdi's music.

Music has a special place in everything you do.

Although to me "Gesamtkunstwerk" is a terrible word, I like the idea that several layers together make up a larger whole. And I really love the machinery and possibilities that opera as a genre offers. Besides that, music is a medium that enters directly. I am not a trained musician, but the grandeur, the urge that springs from music, the emotionality that is addressed, they all give me goosebumps. Music also contains both a nostalgic and utopian-futuristic potential. How will the repertoire survive time? How will music start its own revolution?

Do Monteverdi's madrigals also have that potential?

I realize that a utopia can sound very dangerous, but there is already enough negativity on show in the theatre. The beauty of a utopia is that you can really imagine yourself in another world. Onstage we can make the impossible possible. It touches me when people say that they were completely immersed in the atmosphere of such a world.

What appeals to you in the blend of classical music and theatre?

That it is a blend, and I like fluidity. What's more, (opera) music has a deep-rooted tradition, and it has room for the most emotional highs and lows of a person's life. My shows are very much about those big emotions. At the same time, I want to carry the past into the future.

Why are those big emotions so important to you?

They are universal and of all times. Today we celebrate and share those real feelings less and less with each other. This is one of the reasons why I have recently been studying how ancient artefacts are still being performed and will continue to be so in the future. I invent utopian rituals, with their own symbols and codes, which give a positive injection to the prevailing politics and organization of a society. In Madrigals performers gather in a cave, around a fire. I am using theatrical means to search for the mystery about what connects a group of people. I love this quote from Nietzsche, "Pleasure goes along with superficial knowledge," just as I love the slogan "The future is fertile!" – and I love mixing unknown performers. Putting the ultimate team together again and again is one of my guilty pleasures.

The cast of *Madrigals* consists of professional and non-professional singers. What, to your eyes, are the strengths of non-professional musical expressions?

A different kind of virtuosity. They are all performers with beautiful voices, but many have a dance background. For me personally, some songs come far more into their own precisely on account of that technical flaw or unusual voice. The academic world lets historical perfection prevail over personal freedom. In Madrigals, the entire score is in

the hands of experimental pop artist Jesse Kanda (Björk, FKA Twigs, Arca) and Wouter Deltour as co-composer. By letting them play with centuries-old scores, together with performers, we show a sample of real people in the present who are looking into classical topics.

So for these shows you have gathered a motley collection of people onstage.

For me, that is actually the most essential part of the work: assembling the cast. I carefully build up an open community of diverse artists. Imagining the future is a collective effort, not something I do alone. And it's wonderful to bring people together who at first glance have nothing in common. Take dancer Hanako Hayakawa and classical singer Antonio Fajardo. They come from very different worlds and yet speak the same language. I find that wonderful.

Bringing your cast together is a necessary part of your work process, but it is also your content: connecting is not only what you do, but also what you want to share with the audience.

Therein lies perhaps the political potential of what I do, even though I find it difficult to call my work "political," or to make any claims in that respect. But it is a fact that the audience simply sees a group of very different people onstage who are bold enough to enter a new world together. I don't want the classical repertoire to keep revolving around itself forever. Why not a relay of different artists who, with each passing of the baton, take a step towards the future, together with the audience?

You previously made a futuristic science-fiction show titled *A Revue*, and today *Madrigals* goes back to the origins. Why do you go back to moments that are not "now"?

The moments are indeed in the “now” because we are watching them today. I bring my nostalgic and futuristic thoughts together and present them in the now. Preferably in a theatre because then the (sometimes centuries-old) tradition that lives on there is confronted with change. It is not an act of destruction, but a revival of everything we come from and are moving towards. I really see theatre as a time machine, a machine in which essential time continues, but where in that same moment you can also experience another time, another space. That is one of the most beautiful things about theatre: moving as audience and performers towards a different situation.



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BIOGRAPHIES

CREW

Benjamin Abel Meirhaeghe

Benjamin Abel Meirhaeghe is a performer and director of operatic and visual performances. In his work he reshuffles classical repertoire, contemporary (pop-)music and scenography. Performers are challenged, dancers become singers, singers become performers. This puts perfection and virtuosity into question. Meirhaeghe wants the theater to be an echo chamber, a time machine in which old and new times can be brought together. He is very curious about the idea of “future,” about evolutions and even revolutions to come. Without wishing to oppose the preservation of the existing repertoire, Meirhaeghe finds it a great challenge to combine classical fragments with new symbols and radical sounds.

In 2018, Meirhaeghe graduated with *The Ballet* at Kunstencentrum Vooruit. In 2019, he made *NACHTEN / Ballet de la Nuit* (in collaboration with De Theatermaker and Muziektheater Transparant) based on *Ballet de la Nuit* that Louis XIV performed in Versailles. He directed several projects such as *Tisch und hihi Tranen* (in collaboration with Nationale Theater Den Haag) and performed as a singer-performer in *Small Town Boy* (in collaboration with Toneelgroep Oostpool and ITA) and in *Das Ende = Das Beginning* with Jan Decorte and Sigrid Vinks at Pukkelpop. In 2020, he made *A Revue* with 17 performers. Here he

assumed a retro-futuristic cabaret in which aliens excavate the lost artifacts of the opera (in collaboration with De Theatermaker, Opera Ballet Vlaanderen, LOD, Vooruit, deSingel and production house Rotterdam).

In addition to his directing work, he performs as a self-taught countertenor. Together with Laurens Mariën he made *My Inner Songs* (2016), *Mea Big Culpa* (2017), *My Protest* (2018). In 2021, they created the ritual concert *Spectacles* (in collaboration with Ancienne Belgique, Muziektheater Transparant, STUK, De Theatermaker, De Studio, Pilar, C-stroke). Also in 2021, he made the solo *De Grap* with Kim Karssen in Frascati Amsterdam (in collaboration with De Warme Winkel, KC NONA and De Theatermaker). In September 2021, the MOMU exhibition *E/MOTION* opened which Meirhaeghe gave a performative character. Meirhaeghe opened Berlin Fashion Week 2021 in a show directed by Etienne Rosso.

In 2022, Meirhaeghe started as a member of the artistic board of TONEELHUIS. There he will create *Ode to A Lost Love* as his first production.

Jesse Kanda

Jesse Kanda is a visual artist and musician from Japan, known for his surrealist, sculptural works. His recent musical output as Doon Kanda include *Labyrinth* (2019), *Luna* (2018) and *Heart* (2017), all released by London's Hyperdub records. Over the last decade, he has created album covers and music videos for Arca, Björk, and FKA twigs.

Ika Schwander

Ika Schwander works across various mediums, particularly drawing, performance and film. She explores ideas surrounding the behaviour and biology of humans focusing on the transitional states of her being. Ika studied Fine Art at Central Saint Martins and is currently studying at The Institute of Performative Arts in Maastricht. In 2018, she was the winner of Central Saint Martins' London/Paris project, supported by Eurostar. This year she has been a resident at the High House Residency in Norfolk (UK). In recent years she has exhibited and performed in festivals and galleries in Amsterdam, Paris, Warsaw, London, Brussels and Lima.

Louise Van den Eede

Louise Van den Eede studied philosophy and journalism. Following her studies, she entered the artistic sector as a freelance dramaturg and directing assistant for people including Miet Warlop, Pieter Ampe (*Still standing you, a coming community*, CAMPO) and Jan Decorte (*Tanzung, Much Dance, Stand down*). In 2011, she and her sister Ans Van den Eede set up Hof van Eede and she has since written the works *Waar het met de wereld aan toe gaat, daar gaan wij naartoe* (prizewinner at TAZ 2012), *Dorstig, Het Weiss-effect, Paradis* and *Vanish Beach*. Since 2019, she works as writer, dramaturg and researcher

for Benjamin Abel Meirhaeghe. She teaches Creative Writing at AP University of Applied Sciences and Arts Antwerp.

Koi Persyn

Koi Persyn is an independent curator and visual artist based in Brussels. He obtained a master's degree in Fine Arts (2019) at the Royal Academy of Fine Arts in Ghent, followed by a post-graduate degree in Curatorial Studies (2020) at KASK. During his studies, Koi Persyn was founder and co-curator of the three-year running residency programme STOCK at Het Paviljoen in Ghent. His artistic and curatorial trajectory encompasses notions of authorship and collectivity, employing experimentation with exhibition formats in unconventional locations. Koi Persyn was selected for the exchange programme with BIDAI college of arts in Kanazawa (JP, 2017) and worked as a mediator for the Belgian Pavilion at the 58th edition of the Venice Biennale in the framework of the Young Curators Program (2019). Koi Persyn co-curated *Publiek Park*, an open-air group exhibition in the Citadelpark of Ghent, as part of his activities in the frame of the Young Friends of S.M.A.K (2021). Together with Laila Melchior, he won the Lichen Prize 2021 (laureate selected by CIAP and Curatorial Studies) and they will carry out their exhibition proposal at CIAP in Genk (2022). Currently, Persyn will develop the annual programme of Komplot in Brussels as a guest curator.

Sophia Rodriguez

Sophia Rodriguez is a circus artist, choreographer, performer and educator. Since 2007, she has created her own work and has worked with artists such as Ivo Dimchev, Micha Goldberg, David Zambrano, Koen Augustijnen, Teresa Vittucci and Ayelen Parolin. In 2020, her largest solo work *Ostentation Project* premiered at the Batârd Festival. It was also selected

for ImPulsTanz – Vienna International Dance Festival. She also participated in Next Festival 2020 and created a new solo, assigned by Simon Van Schuylenbergh, as part of the project *Ne Mosquito Pas*. She is also a teacher of dramaturgy at ESAC (École supérieure des Arts du Cirque).

Bart Van Merode

Bart Van Merode graduated magna cum laude from the Royal Academy of Fine Arts in Antwerp (graduating in Insitu3). For the past 9 years, he has been associated with Internationaal Theater Amsterdam as associate designer of Jan Versweyveld. There, he worked on, among others, *Kings of War*, *De stille kracht*, *de dingen die voorbijgaan*, *Kleine zielen*, *Een klein leven*, *Dood in Venetië*, *Freud*, and *Wie heeft mijn vader vermoord*. He also works as a freelance lighting designer and scenographer for Staatstheater Mainz, Les Théâtres de la Ville Luxembourg, the Nieuwstedelijk and other organisations. For Benjamin Abel Meirhaeghe he previously made the lighting design for *The Ballet*, and since *A Revue*, he is also part of Meirhaeghe's artistic team. Van Merode teaches scenography at the Royal Academy of Fine Arts DKO in Antwerp.

Zaza Dupont

Zaza Dupont lives and works in Antwerp. In 2021, she graduated from KASKA DKO as a scenographer, having created her graduation piece *100°C* with Lies Van Loock. As Associate Designer for Bart Van Merode, she helped design the scenography and lighting design for *A Revue* and *Madrigals* by Benjamin Abel Meirhaeghe. During her internship at Internationaal Theater Amsterdam, she assisted Julien Gosselin and Jan Versweyveld (*Vallende man*, *Death in Venice* respectively). As a result, she was invited to act as Assistant Scenographer at Internationaal Theater Amsterdam

(*De Thuiskomst*, *De Uren*). In that same season, she designed ITA JR. – *M!NDF#CK*. This was followed by a design for *Limits of the Self* by Mateusz Staniak together with lighting designer Van Loock. Last season she trained as an actor with De Nieuwe Spelers. She also created the lighting design for Tutti Fratelli's *Is dat alles?* and toured with *A Revue*. Since 2020, she belongs to Meirhaeghe's artistic team.

Wouter Deltour

Wouter Deltour obtained a Master's degree in Classical Piano at the Lemmensinstituut in 2014. During and after his studies he explored jazz under Ron Van Rossum and Bart Van Caenegem (De Frivole Framboos). As a post-graduate, he specialised in orchestral instrument and song accompaniment at the Royal Conservatoire in Brussels. He gained experience as an actor under Jan Sobrie at the Kopergieterij. He currently heads DESCHONECOMPANIE together with Tom Goossens.

Laura Arens

Laura Arens is a production manager and director's assistant, with a background in musicology. She has experience with various theatre companies such as DESCHONECOMPANIE, Hof van Eede (now known as DE HOE), Muziektheater Transparant and Opera Ballet Vlaanderen.

Pablo Agon

Pablo Agon graduated in stage direction and dramaturgy at ESAD Malaga (2020). As a director he has premiered *Hera, àpax* (2019) and *Cain* (2020) in an artistic line that seeks to respond to current problems associated with identity and its construction through the network. As a researcher, he has collaborated





with the opera company The Airport Society premiering *Comfort Starving* (2021) in Swinica, Poland.

Daniëlle van Riel

Daniëlle van Riel graduated from Stage Techniques in Eindhoven in the Netherlands. During this 3-year study, she had the opportunity to work in Theatre De Warande in Turnhout for one year, and go on tour with Belgian and Dutch musicians and comedians (Robert Long, Yasmine, Bert Kruismans and An Nelissen, among others). After finishing school, she started working as a technician for theatre plays (mostly in Belgium) and as a production assistant on corporate events (international), operating lights for bands like Soulsister, The Scabs, dEUS, Milow, Doe Maar and others. Since *A Revue*, she is the light operator for Benjamin Abel Meirhaeghe.

Karel Marynissen

Karel Marynissen is a Ghent based sound engineer and musician. After graduating in the Art of Sound at the Royal Conservatoire The Hague, Karel established his own sound engineering company Klaar voor Opname in 2004. Karel specializes in jazz and classical music, amplifying acoustic instruments, and reinforcing the full auditory experience of musical theatre. Over the years, he has worked on several projects for Muziektheater Transparant (*De Vallei, Earth Diver, De Torens van Beiroet*), as well as Kabinet K (*Horses*), Behoud de Begeerte (*Saint Amour, Geletterde Mensen*), and concert tours for the Bl!ndman collective and artist Willem Vermandere, to name a few.

Charles Dhondt

Charles Dhondt lives and works in Kortrijk and graduated (Master's) in the Audiovisual

Arts at the Royal Academy of Fine Arts (KASK) in Ghent in 2018. He is currently working as a freelance director and cinematographer on several new film projects in addition to his more applied audiovisual assignments as a director, editor, dancer, cameraman, art director and visual artist.

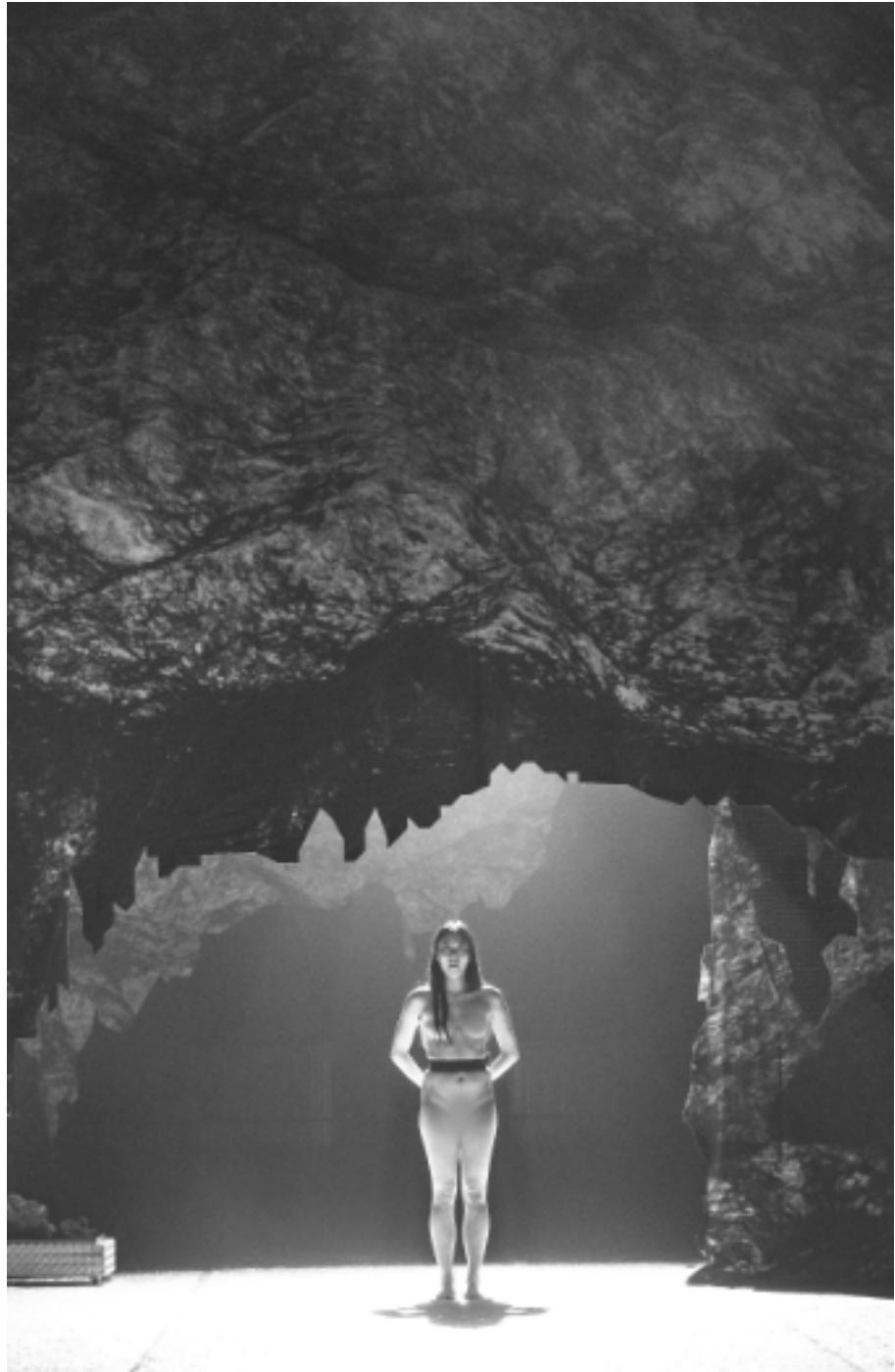
CAST

Alice Giuliani

Alice Giuliani is an artist active in the field of performing arts based in Brussels. She identifies as a person with chronic illness, a *spoonie*. She is interested in the body as a place of vulnerability, identity and fantasy. In the past years she collaborated as a performer for various productions in Europe (Marco D'Agostin, Benjamin Abel Meirhaeghe, Irene Russolillo and Alessandro Schiattarella, among others) mainly focused on vibrant and emotional body languages, singing and inclusive practices. As a maker she created *Why do the birds go on singing* (2019) in the frame of *Fuorimargine / Autunno Danza Festival* (Italy) and *A foggy day, a room poured over me* (work in progress) at ISAC, Institut des arts chorégraphiques (Belgium).

Antonio Fajardo

Antonio Fajardo studied singing at the Conservatory of Barcelona and was perfected by the hand of M. Pinkas and C. Chausson. He was awarded in the Manuel Ausensi Singing Contest (2005). He combines his tasks as singer with those as director of Notte e Giorno music and theatre company. He has collaborated with numerous ensembles of early music such as the Ensemble Pygmalion, La Grande Chapelle, Resonet, graindelavoix, Capriccio Stravagante and B'Rock and performed at the most important festivals in Europe. He has recorded numerous albums.



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Clément Corrillon

Clément Corrillon is an actor, performer, dancer and singer. He studied at ARTS2 (Royal Conservatory of Mons), where he recently graduated in the theatre department. Based in Brussels, he is now developing his own projects. He is directing *Amour, Dinde et Beauté*, a piece he created about identity and self-affirmation. Clément is putting interdisciplinarity at the centre of his work, trying to break down the borders between different performing arts.

Els Mondelaers

Els Mondelaers is a Belgian mezzo. She has a Master's degree in Classical Singing with great distinction at the Ghent Conservatory, where she has specialised as a soloist in Contemporary Music as well. She has also obtained her Master's in Music Theory and Music Pedagogy at the Lemmens Institute in Leuven. Gradually, she expanded her career as a specialist interpreter of classical contemporary music to that of all-round performer. New challenges such as music and / or physical improvisation, music creation, acting and moving presented themselves. The world of musical theatre, contemporary dance and performance in addition to the contemporary concert venues became her second habitat. She has performed as a soloist with various (inter-)national music theatre companies, ensembles and orchestras.

Hanako Hayakawa

Hanako Hayakawa is a Japanese dancer, performer, and dance maker currently based in Berlin, Tokyo, and Brussels. She graduated from contemporary danceschool P.A.R.T.S. in Brussels. She works with international artists mostly from Europe and Asia such as Nikima Jagudajev, Simon Van Schuylenbergh, Benjamin Abel Meirhaeghe, Tino Sehgal, Tetsuya Umeda and Michiel Vandervelde.

Khaled Barghouthi

Khaled Barghouthi was born in Ramallah, Palestine. He studied contemporary dance at the Royal Conservatory in Antwerp from 2010-2013, and in 2017 he was admitted to Tisch School of the Arts at New York University for a Master's in dance. Khaled started dancing at the age of 19 after he was invited by the KVS in Belgium to take part in their summer workshops in Palestine. He received a scholarship to continue his dance studies in Belgium, becoming the first Palestinian from the Occupied Territories to study dance with a group of internationally known choreographers and dancers. He has won awards from international organizations such as the Cultural Foundation of Abu Dhabi, Al-Mawred Cultural Resources, New York City Dance Initiative, and The British Council. Khaled has worked with companies and choreographers such as Eastman, Damien Jalet, Koen Augustijnen, Les ballets C de la B, City Dance Washington, Willi Dorner, and others. His dream is to start an academic dance program and a dance company in Palestine. His research is focused on the embodiment of social and political realities of spaces, and how a performance space is transformed by the audience's relationship to it.

Lucie Plasschaert

Lucie Plasschaert studied Drama at the School of Arts / KASK Ghent, from where she graduated in 2021. She has performed with Studio Orka in productions including *Lava* and *Wärmoes* and with Compagnie Cecilia in *Een lola*. She is a member of Camping Sunset and performed in the productions *Zomergasten* and *Ten Oorlog*. In 2022, she appeared in a family performance *Nachtdieren* from Atelier-GLIP and in a piece of Olympique Dramatique. In 2023, she performs in a new piece of werktooneel produced by NTG.

ARTISTS

Christiane Blattmann

Christiane Blattmann is a sculptor who lives in Hamburg and Brussels. She studied Fine Arts in Hamburg and Berlin. In 2019, she was a resident at Triangle France – Astérides in Marseille and at the Cité Internationale des Arts in Paris in 2018. She is a founding member of the artist-run publishing house Montez Press. With Jannis Marwitz she ran the exhibition space Betongalerie in a public sculpture in Hamburg. Her work was exhibited most recently at Piktogram (Warsaw), Kunsthalle Münster, Damien & The Love Guru (Brussels), Neuer Essener Kunstverein, Museum M (Leuven), Sundy (London), Ephremidis (Berlin), The Community (Paris), Marwan (Amsterdam) and Biennale Regard Benin (Cotonou). In 2020, the monograph *Un-Break My Walls* was published by Mousse Publishing and Kunsthalle Münster. Her work is included in the permanent collections of M Leuven, Frac Duinkerke and the Collection of the Federal Republic of Germany. Starting from everyday environments such as architecture, urbanism or fashion, Christiane Blattmann's sculptural practice aims to dissolve clear disciplines of creation and to question the autonomy of these fields.

Che Go Eun

Che Go Eun mainly uses digital techniques of collage. Digging into sources ranging from historical artifacts to cyberspace, she creates a dynamic context for issues that concern her today, particularly issues of gender and how social structures across cultures have regulated love and desire under the guise of religion and morality.

Anthony Ngora

Anthony Ngora is an artist whose work aims at revealing emotion and beauty, often forgotten or ignored under the coarse and rough surface. It is the sublimation of fragments of memory that is forgotten and foggy, oscillating between real and unreal. In his practice this translates into using everyday objects often thrown out as waste or rubbish. They are used fabrics, industrial materials that he repurposes from their original functions. He transforms these diverse objects into paintings and installations of ambiguous compositions.

Nokukhanya Langa

Nokukhanya Langa was born in Silverspring Maryland. She grew up in the United States, South Africa and has lived in India, the Netherlands, and is currently based in Gent, Belgium. She obtained her BA from Moravian College, USA, and completed her Master's in Art cum laude at the Frank Mohr Instituut in Groningen in the Netherlands. She has had one solo exhibition with Ballon Rouge (2021) and two solo exhibitions at Galerie Van Gelder in Amsterdam (2019, 2018); she has shown in group exhibitions in Belgium, France, Germany, USA, and the Netherlands. She is currently a resident at HISK in Gent, Belgium. Her work is in the collections of the Centre Pompidou, M HKA, Antwerp, and SMAK Gent. She is the recipient of the Mondriaan Fond Stipendium for emerging artists in 2019 and the CoCA art commission in 2021. Her practice is defined by her distinct and subversive visual language. She is neither of a school of pure abstraction, nor are her works plainly narrative or figurative. Her works exist in the same space as would vernacular idioms. They are fugitives to direct meaning.

Victor Dumont

Victor Dumont lives and works in Brussels. After studying at the Academy of Fine Arts in Brussels, he graduated from the Royal Conservatory of Antwerp. Since then, he has collaborated as a performer with choreographers such as Jan Martens, Benoit Lachambre and Gaetan Rusquet. In 2020, he presents in Campo (Ghent) *Challenge of Realism*, a first creation with his long-time collaborators Rachel Monosov and Lisa Lapierre. Since then, he has choreographed several works with multiple collaborators (Every Island, Sébastien Debuy). He currently lives in Brussels where he continues his work as an artist-choreographer, mainly in the fields of dance and performance, and continues to collaborate with artists from various disciplines

MUSICIANS

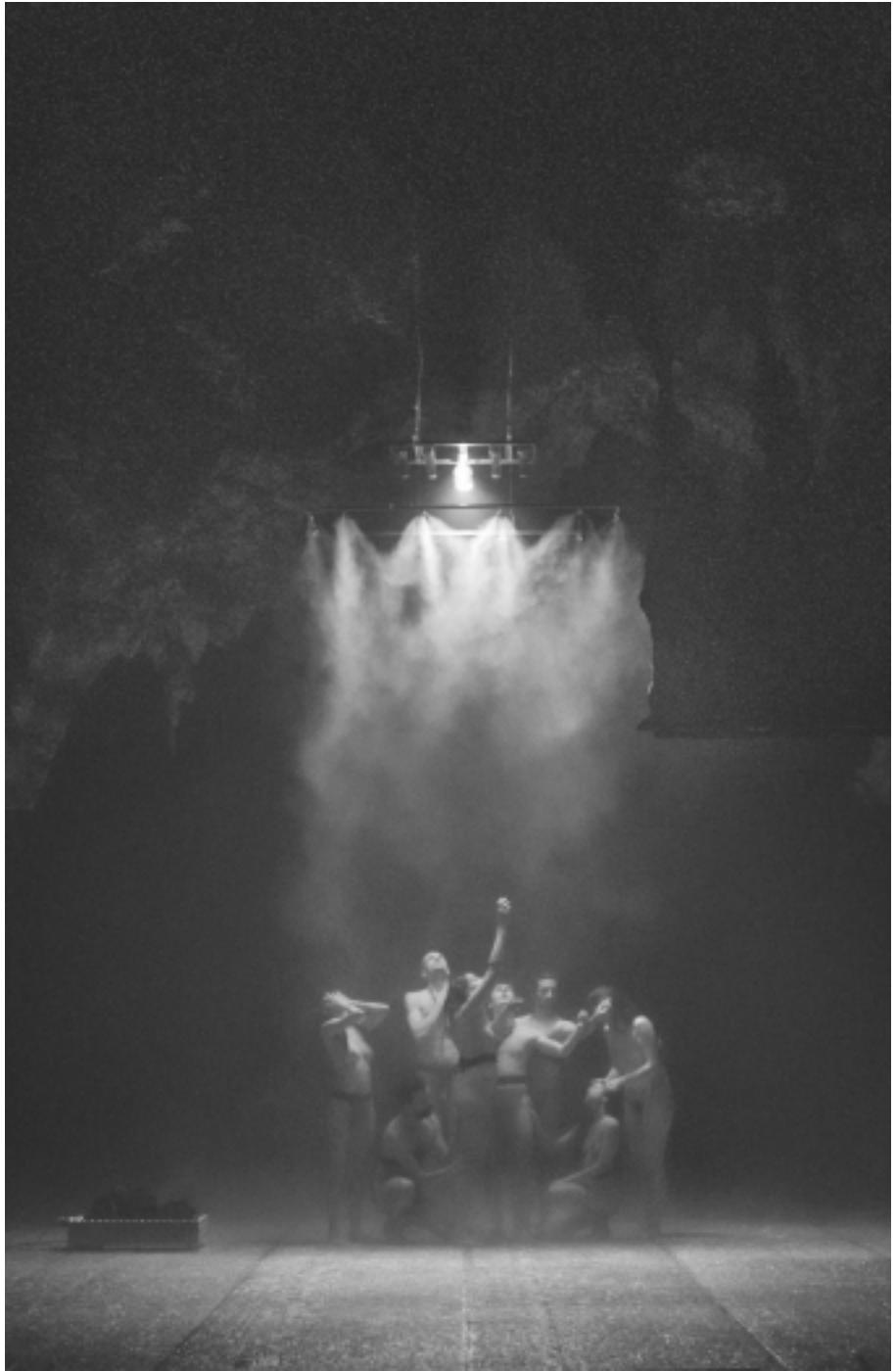
Pieter Theuns

Pieter Theuns studied the guitar with Beatrice Vanderlinden and Aram Van Ballaert, and spent a year studying at the Antwerp Jazzstudio. In 1998, he started studying classical guitar at the Lemmens Instituut in Leuven. It was during his studies at this institute that his interest in early music and the lute repertoire was awakened. This is why he chose to play an unusual instrument, the eight-string guitar, which it is better-suited to playing transcriptions taken from lute tablature. In 2002, he was awarded his Master's diploma studying with Raphaëlla Smits. In 2004, he entered the Royal Conservatory in Brussels to study the theorbo; a fourteen-stringed member of the lute family. In 2006, he was awarded his Bachelor's diploma studying with Philippe Malfeyt. During the last year of this program he stayed in Buenos Aires, Argentina, for two months, where he took lessons from the renowned lutenist and guitarist Gabriel Schebor and performed several times with

the ensemble La Spiritata under Marcelo Dutto and with students of the Conservatorio Nacional Manuel de Falla de Buenos Aires. He has been associated with the music academies of Wemmel and Vilvoorde as a guitar teacher since 2002.

Madoka Nakamaru

Madoka Nakamaru started learning violin at the age of 3. She was immediately captivated by the magic quality of the instrument and was a regular figure on stage from an early age, in chamber music recitals with her sister at the piano and other musical colleagues where she explored the vast violin repertoire from the 16th to the 20th centuries. In 2005, she won widespread acclaim for her performance of Mendelssohn's violin concerto in Japan with the Leipzig Chamber Orchestra. After earning a diploma in modern and baroque violin performance with the highest distinction from the Tokyo University of the Arts, her deep interest for baroque music led her to Belgium to study baroque violin with Sigiswald Kuijken at the Brussels Royal Conservatory where she obtained a Master's in baroque violin in 2009. She is currently a member of numerous musical ensembles, and often appears as concertmaster for live performances as well as radio, CD and TV recordings throughout Europe and Japan. In small settings, she is devoted to several unique projects such as Hildebrandt Consort where she transposes the soul of organ music to the violin in a string consort, in works from Buxtehude to Schumann, or a collaboration that sets the solo violin repertoire to eurythmy with Rieko Hata.



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Daan Couzijn

Daan Couzijn is a Dutch interdisciplinary artist currently based in Paris. With a professional background in music, performance art and fine art, Couzijn is a creative all-rounder. He focuses on topics such as authenticity, existentialism and social psychology. The fascination for the complexity of the human psyche is fundamentally grounded in his background as an actor/performer. As a creative, he believes that every idea, every creation, is a combined effort of everything we've ever witnessed and experienced. Couzijn doesn't regard the artwork as an end point, but as a simple moment in an infinite network of contributions, refusing any form of "source-hypocrisy" and boldly accepting all ideas as second-hand, consciously and unconsciously drawn from a million outside sources. Couzijn's visual work mostly results in installation works, often using video and other digital media (such as 3D software) as an expressing tool. His practice was recognized by the Mondriaan Fund when he received the Stipendium for Emerging Artists in the beginning of 2021. Besides working as a visual artist, he performs live with his music as Cousin. With his music, he has performed live at venues such as Haus der Kulturen der Welt in Berlin and at Musée du Louvre in Paris in the framework of the prestigious Rencontres Internationales Paris/Berlin festival.

Justin Fitzpatrick

Justin Fitzpatrick lives and works in Montargis, France. He holds an MA in Paintings from the Royal College of Art, London, UK. Recent solo exhibitions include: *Omega Salad*, Seventeen (London, 2020); *URIZEN*, Galerie Sultana (Paris, FR 2019); *A Pulsation of the Artery*, Foxy Production (New York, 2019); *Underworld*, KevinSpace (Vienna, 2018), *F-R-O-N-T I-S-P-I-E-C-E*, Seventeen (London, 2017); and *Uranus*, Galerie Sultana (Paris, 2017).

Filip Anthonissen

Filip Anthonissen graduated four years ago from KASK in Ghent, in animation film. Since then, his video work has reached cities like Prague and Amsterdam. His preferred medium is 3D animation, which he uses to make both short films and video installations. For the latter, he makes objects (decor pieces) to put in dialogue with his videos, to create a spatial experience. Filip also plays with new techniques, he experiments with VR and Motion Capture, and makes paintings using an airbrush gun. His work revolves around survival, identity formed by relationships, ego and trauma. He is inspired by religion, psychology and his own life.

Thomas Renwart

Thomas Renwart graduated in 2019 at LUCA School of Arts, gaining his masters in Textiles. Not so long after that he started to be represented by Bruthausgallery (Waregem, Belgium). Until 2021, he worked under the alias Les Monseigneurs; as of September 2021, he took on his birth name to continue his work as a textiles artist. From then on, he developed a textiles practice where craftsmanship and poetic depictions of a horticultural universe constantly meet. Departing from his collections of pressed daffodils and flowers, butterflies and textiles, he creates hybrids of landscapes and still lives. Next to his textile practices, Renwart also has a love for creating artist books, with his first artist book *Comme si de rien n'était* published by MER. B&L in early 2021. For his crafts research, Renwart was awarded two Henry Van de Velde Awards in 2021.

Tom Hallet

Tom Hallet is a visual artist. His work consists of performance, sculpture and video work. He is a member of the SoilCollective Brussels

since 2015. In his work, the intimacy between the artist and its subject is a constant trigger. Through deconstructing and analysing personal experiences, he uncovers new compositions that he turns into a physical presence. The object detaches from its origin and becomes independent. It can create its own history by

the interpretation of the viewer. Playing with scenography and the narrative character of his sculptural installations, he uses them as tools to present his personal experiences as a metaphor for more existential questions. His work varies greatly in medium, predominantly involving text, sculpture and video.

DO, 6. JULI

Festivaleröffnung*Celebration' 23*20:45, MuseumsQuartier –
Haupthof
Eintritt frei

FR, 7. JULI

Lucinda Childs /**Robert Wilson***RELATIVE CALM**music by Jon Gibson,**Igor Stravinsky, John Adams*

21:00, Volkstheater

SA, 8. JULI

[8:tension]

Esben Weile Kjær*BURN!*18:00, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien

ImPulsTanz Classic

Doris Uhlich*more than naked –**10th anniversary*19:00, MuseumsQuartier –
Halle G

Zusatzvorstellung

[8:tension]

Esben Weile Kjær*BURN!*20:00, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien

Zusatzvorstellung

Lucinda Childs /**Robert Wilson***RELATIVE CALM**music by Jon Gibson,**Igor Stravinsky, John Adams*

21:00, Volkstheater

MO, 10. JULI

Angela Vitovec aka**Angela Schubot***MOSSBELLY*

17:00, Künstlerhaus Factory

Angela Vitovec aka**Angela Schubot***MOSSBELLY*

19:00, Künstlerhaus Factory

Boris Charmatz / [terrain]*SOMNOLE*

21:00, Odeon

SO, 9. JULI

Workshop Opening Lecture*«impressions'23»*16:00, Workshop-Zentrum
Schmelz

Zusatzvorstellung

ImPulsTanz Classic

Doris Uhlich*more than naked –**10th anniversary*19:00, MuseumsQuartier –
Halle G**Liquid Loft & Bulbul***living in funny eternity_**L.I.F.E*

19:00, Burgtheater Bühne

Lucinda Childs /**Robert Wilson***RELATIVE CALM**music by Jon Gibson,**Igor Stravinsky, John Adams*

21:00, Volkstheater

Zusatzvorstellung

ImPulsTanz Classic

Doris Uhlich*more than naked –**10th anniversary*21:00, MuseumsQuartier –
Halle G

DI, 11. JULI

Musikvideoprogramm

International*Into The Groove*17:30, Österreichisches
Filmmuseum**Liquid Loft & Bulbul***living in funny eternity_**L.I.F.E*

19:00, Burgtheater Bühne

Musikvideoprogramm	[8:tension]	
Fokus auf Tanz und Choreografie	Chara Kotsali	Cie. Marie Chouinard
2 Die 4 19:15, Österreichisches Filmmuseum	<i>To Be Possessed</i> 23:00, Schauspielhaus	« M » 21:00, Volkstheater
	DO, 13. JULI	
Needcompany <i>Billy's Joy</i> 21:00, Akademietheater	Filmvorführung	Needcompany <i>Billy's Joy</i> 21:30, Akademietheater
Angela Vitovec aka Angela Schubot <i>MOSSBELLY</i> 21:00, Künstlerhaus Factory	Sarvnaz Alambeigi / Rabison Art and Filmpunkt <i>1001 Nights Apart</i> 18:00, Österreichisches Filmmuseum	ImPulsTanz Party: A-Side <i>Live: Peaches</i> <i>DJ-Support: Dial1808 & Kristian Davidek</i> 21:30, Rathaus – Arkadenhof
Angela Vitovec aka Angela Schubot <i>MOSSBELLY</i> 23:00, Künstlerhaus Factory	Needcompany <i>Billy's Violence</i> 19:00, Akademietheater	SA, 15. JULI
Angela Vitovec aka Angela Schubot <i>MOSSBELLY</i> 15:00, Künstlerhaus Factory	Gisèle Vienne / DACM <i>L'Étang (Der Teich)</i> 21:00, MuseumsQuartier – Halle G	Lara Kramer <i>Them Voices</i> 17:00, Künstlerhaus Factory
	MI, 12. JULI	
Angela Vitovec aka Angela Schubot <i>MOSSBELLY</i> 17:00, Künstlerhaus Factory	Elisabeth Bakambamba Tambwe <i>Beyond The Overflow</i> 23:00, Kasino am Schwarzenbergplatz	Buchpräsentation Jeroen Peeters <i>And then it got legs</i> 19:00, Volkstheater – Rote Bar
	FR, 14. JULI	
Ofelia Jarl Ortega <i>Bien y Mal</i> 19:00, Odeon	KURIER-Gespräch mit Marie Chouinard Moderation: Peter Jarolin 19:00, Volkstheater – Rote Bar	Elizabeth Ward / vitus <i>Hedera helix</i> 19:00, mumok – Museum moderner Kunst Stiftung Ludwig Wien
Zusatzvorstellung Liquid Loft & Bulbul <i>living in funny eternity_ L.I.F.E</i> 19:00, Burgtheater Bühne		Zusatzvorstellung Cie. Marie Chouinard « M » 21:00, Volkstheater
Cie. Marie Chouinard « M » 21:00, Volkstheater	Needcompany <i>Billy's Violence</i> 19:00, Akademietheater	Gisèle Vienne / DACM <i>L'Étang (Der Teich)</i> 21:00, MuseumsQuartier – Halle G
	Ofelia Jarl Ortega <i>Bien y Mal</i> 19:00, Odeon	Meg Stuart / Damaged Goods & Mark Tompkins / I.D.A. <i>Confession Publique</i> 19:00, Schauspielhaus
	Mélanie Demers / MAYDAY <i>Confession Publique</i> 19:00, Schauspielhaus	<i>ONE SHOT</i> 21:00, Burgtheater Bühne

Vernissage
Cin Cin / Anna Breit &

Luca Schenardi

Unveröffentlicht

22:30, Spitzer

16.7. bis 6.8. geöffnet jeweils eine Stunde vor Vorstellungsbeginn, Odeon, Eintritt frei

Luiz de Abreu & Calixto

Neto / VOA

O Samba do Crioulo Doido

23:00, Odeon

SO, 16. JULI

Lara Kramer

Them Voices

17:00, Künstlerhaus Factory

Lucinda Childs & MP3

Dance Project

distant figure

Part I: Description (of a description)

Part II: 4 etudes by Philip Glass
19:00, Akademietheater

Alexander Vantournhout / not standing

Through the Grapevine

21:00, MuseumsQuartier – Halle G

Mélanie Demers / MAYDAY

Confession Publique

21:00, Schauspielhaus

Lara Kramer

Them Voices

21:00, Künstlerhaus Factory

MO, 17. JULI

Lucinda Childs & MP3

Dance Project

distant figure

Part I: Description (of a description)

Part II: 4 etudes by Philip Glass

19:00, Akademietheater

Thomas Köck & Michael von zur Mühlen

opera - a future game/ vienna edition

19:00, Burgtheater Bühne

Elizabeth Ward / vitus

Hedera helix

19:00, mumok – Museum moderner Kunst Stiftung Ludwig Wien

ImPulsTanz Classic

Anne Teresa De Keersmaeker / Rosas

Fase, Four Movements to the Music of Steve Reich
21:00, Volkstheater

Zusatzaufführung

Alexander Vantournhout / not standing

Through the Grapevine

21:00, MuseumsQuartier – Halle G

Anne Juren & Frédéric Gies

Jumelles

23:00, Kasino am Schwarzenbergplatz

DI, 18. JULI

Filmvorführung

Anton Ovchinnikov / Black O!Range production

Monochrome

18:15, mumok – Museum moderner Kunst Stiftung Ludwig Wien, Eintritt frei

Alexander Vantournhout / not standing

Through the Grapevine

19:00, MuseumsQuartier – Halle G

Vernissage

Yevhen Titov und

Thomas Seifert

Files of Routine Action.

Body of war

19:30, Odeon Foyer

19.7. bis 6.8. geöffnet jeweils eine Stunde vor Vorstellungsbeginn, Eintritt frei

Musikvideoprogramm

International

Into The Groove

20:30, Österreichisches Filmmuseum

Zusatzaufführung

ImPulsTanz Classic

Anne Teresa De Keersmaeker / Rosas

Fase, Four Movements to the Music of Steve Reich
21:00, Volkstheater

ImPulsTanz Classic

Clara Furey

Dog Rising

21:00, Odeon

[8:tension]

Sebastiano Sing

MATHIEU

23:00, Schauspielhaus

MI, 19. JULI

ImPulsTanz Classic

Anne Teresa De Keersmaeker / Rosas

Fase, Four Movements to the Music of Steve Reich

21:00, Volkstheater

Meg Stuart & Doug Weiss*All the Way Around*

21:00, Akademietheater

Anne Juren & Frédéric Gies*Jumelles*23:00, Kasino am
Schwarzenbergplatz

DO, 20. JULI

Filmvorführung

**Anton Ovchinnikov / Black
O!Range production***Monochrome*18:15, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien
Eintritt frei (mit mumok–
Performance-Ticket des Abends)

ImPulsTanz Classic

Clara Furey*Dog Rising*

19:00, Odeon

Akemi Takeya*The Act of LemoDada*19:00, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien**Lisa Hinterreithner***This is not a garden
vegetal encounters*

19:00, Künstlerhaus Factory

Filmvorführung

**Compagnie Maguy Marin,
Regie: David Mambouch***Umwelt, de l'autre côté des
miroirs*

20:30, Österreichisches

Filmmuseum

**COD – Compagnie Olivier
Dubois***My body coming forth by day*
21:00, Burgtheater Bühne

[8:tension]

Sebastiano Sing*MATHIEU*

21:00, Schauspielhaus

FR, 21. JULI

**Symposium for Dance
and Other Contemporary
Practices***Lace #1: Topographies
of Touch*18:00–20:00, Volksoper
Probebühne

Zusatzvorstellung

Akemi Takeya*The Act of LemoDada*19:00, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien**Christian Rizzo / ICI–CCN****Montpellier Occitanie***míramar*

21:00, Volkstheater

Meg Stuart & Doug Weiss*All the Way Around*

21:00, Akademietheater

[8:tension]

Anna Biczók*DELICATE*21:00, Kasino am
Schwarzenbergplatz**Benjamin Abel Meirhaeghe
& The Unrequired Love /****Muziektheater Transparant***Spectacles*

23:00, Schauspielhaus

SA, 22. JULI

**Symposium for Dance
and Other Contemporary
Practices***Lace #1: Topographies
of Touch*9:30–19:00, Volkstheater
Probebühne**Lisa Hinterreithner***This is not a garden
vegetal encounters*

17:00, Künstlerhaus Factory

Filmvorführung

**Anton Ovchinnikov / Black
O!Range production***Monochrome*18:15, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien

Eintritt frei

Ayelen Parolin / RUDA*SIMPLE*

19:00, Odeon

Akemi Takeya*The Act of LemoDada*19:00, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien

ImPulsTanz Classic

**Meg Stuart / Damaged
Goods & EIRA***BLESSED*21:00, MuseumsQuartier –
Halle G**COD – Compagnie Olivier
Dubois***My body coming forth by day*
21:00, Burgtheater Bühne

SO, 23. JULI

Symposium for Dance and Other Contemporary Practices

Lace #1: Topographies of Touch

9:30–19:00, Volksoper
Probebühne

[8:tension]

Anna Biczók

DELICATE

19:00, Kasino am Schwarzenbergplatz

Filmvorführung

Michael Laub

The Post Confinement Travelogue

20:30, Österreichisches Filmmuseum

Lisa Hinterreithner

This is not a garden vegetal encounters

21:00, Künstlerhaus Factory

MO, 24. JULI

Filmvorführung

Anton Ovchinnikov / Black O!Range production

Monochrome

18:15, mumok – Museum moderner Kunst Stiftung
Ludwig Wien

Eintritt frei (mit mumok–Performance–Ticket des Abends)

Ayelen Parolin / RUDA

SIMPLE

19:00, Odeon

[8:tension]

James Batchelor & Collaborators

Shortcuts to Familiar Places

19:00, Schauspielhaus

[8:tension]

Harald Beharie

Batty Bwoy

19:00, mumok – Museum moderner Kunst Stiftung
Ludwig Wien

Benjamin Abel Meirhaeghe / Muziektheater Transparant

Madrigals

21:00, Volkstheater

ImPulsTanz Classic

Meg Stuart / Damaged

Goods & EIRA

BLESSED

21:00, MuseumsQuartier –
Halle G

DI, 25. JULI

toxic dreams

The Two Pop(e)s

Durational Version

13:00–18:00,

Leopold Museum,
Eintritt mit Museumsticket
des Leopold Museum

MI, 26. JULI

toxic dreams

The Two Pop(e)s

13:00–18:00

Leopold Museum
Eintritt mit Museumsticket
des Leopold Museum

Lenio Kaklea

Agrimi (Fauve)

19:00, MuseumsQuartier –
Halle G

Zusatzvorstellung

[8:tension]

Harald Beharie

Batty Bwoy

19:00, mumok – Museum
modern Kunst Stiftung
Ludwig Wien

Benjamin Abel Meirhaeghe / Muziektheater Transparant

Madrigals

21:00, Volkstheater

Luca Bonamore &

Lau Lukkarila

Lapse and the Scarlet Sun

21:00, Odeon

[8:tension]

James Batchelor &

Collaborators

Shortcuts to Familiar Places

23:00, Schauspielhaus

DO, 27. JULI

Filmvorführung

Anton Ovchinnikov / Black O!Range production

Monochrome

18:15, mumok – Museum
modern Kunst Stiftung
Ludwig Wien
Eintritt frei

toxic dreams

The Two Pop(e)s

18:30, Leopold Museum
Performance Version

Marina Otero

FUCK ME

19:00, Akademietheater

[8:tension]

Harald Beharie

Batty Bwoy

19:00, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien

**Trajal Harrell /
Schauspielhaus Zürich**

Dance Ensemble

*Monkey off My Back
or the Cat's Meow*

21:00, MuseumsQuartier –
Halle E

[8:tension]

Marga Alfeirão with

Mariana Benenge, Myriam

Lucas, Shaka Lion

LOUNGE

23:00, Kasino am
Schwarzenbergplatz

FR, 28. JULI

Cie. Ivo Dimchev

Begeraz Top 40

19:00, Akademietheater

Luca Bonamore &

Lau Lukkarila

Lapse and the Scarlet Sun
19:00, Odeon

Samira Elagoz

Seek Bromance

21:00, Kasino am
Schwarzenbergplatz

Mathilde Monnier /

Otto Productions

BLACK LIGHTS

21:00, Volkstheater

Lenio Klelea

Agrimi (Fauve)

21:00, MuseumsQuartier –
Halle G

Marina Otero

LOVE ME

23:00, Schauspielhaus

SA, 29. JULI

Ishmael Houston-Jones &

Keith Hennessy

Closer

19:00, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien

Michèle Anne De Mey /

BODHI PROJECT dance

company

blue smile

19:30, Kasino am
Schwarzenbergplatz

Freestyle Dance Contest

Rhythm is a Dancer

20:15, Workshop-Zentrum
Schmelz

Pay what it's worth to you;
first come, first served

Filmvorführung

Derek Howard, Emma W.

Howes and Justin F. Kennedy

Cannibalizing the Conductor
20:30, Österreichisches
Filmmuseum

Trajal Harrell /

Schauspielhaus Zürich

Dance Ensemble

*Monkey off My Back or
the Cat's Meow*

21:00, MuseumsQuartier –
Halle E

Musikvideoprogramm

Fokus auf Tanz und

Choreografie

2 Die 4

21:15, Österreichisches
Filmmuseum

SO, 30. JULI

ImPulsTanz Classic

Christine Gaigg /

2nd nature

DeSacre!

17:00, Otto Wagner Kirche
am Steinhof

Mathilde Monnier / Otto

Productions

BLACK LIGHTS

19:00, Volkstheater

Ruth Childs / Scarlett's

Blast!

19:00, MuseumsQuartier –
Halle G

Samira Elagoz

Seek Bromance

19:00, Kasino am
Schwarzenbergplatz

Cie. Ivo Dimchev

Begeraz Top 40

21:00, Akademietheater

Alleyne Dance

Far From Home

21:00, Odeon

MO, 31. JULI

Zusatzvorstellung
ImPulsTanz Classic
Christine Gaigg / 2nd nature
DeSacré!
17:00, Otto Wagner Kirche
am Steinhof

Benoît Lachambre /
Montréal danse - Parbleux
All in All: Perro de Fuego y Rata de Agua
18:00, Künstlerhaus Factory

Zusatzvorstellung
Alleyne Dance
Far From Home
19:00, Odeon

Ishmael Houston-Jones & Keith Hennessy
Closer
19:00, mumok – Museum moderner Kunst Stiftung
Ludwig Wien

ImPulsTanz Classic
Trajal Harrell /
Schauspielhaus Zürich
Dance Ensemble
The Köln Concert
21:00, Volkstheater

Sidney Leoni
FLY
23:00, Schauspielhaus

DI, 1. AUGUST

ImPulsTanz Classic
Christine Gaigg / 2nd nature
DeSacré!
18:00, Otto Wagner Kirche
am Steinhof

Zusatzvorstellung
Ishmael Houston-Jones & Keith Hennessy
Closer
19:00, mumok – Museum moderner Kunst Stiftung
Ludwig Wien

Benoît Lachambre /
Montréal danse - Parbleux
All in All: Perro de Fuego y Rata de Agua
19:00, Künstlerhaus Factory

Cie. Mathilde Monnier
Défilé pour 27 chaussures
20:00, Heidi Horten Collection

Ruth Childs / Scarlett's
Blast!
21:00, MuseumsQuartier – Halle G

Alleyne Dance
Far From Home
21:00, Odeon

Cie. Mathilde Monnier
Défilé pour 27 chaussures
21:30, Heidi Horten Collection

[8:tension]
Anne Lise Le Gac, Loto Retina / OKAY
CONFIANCE
La Caresse du Coma ft. YOLO
23:00, Kasino am Schwarzenbergplatz

MI, 2. AUGUST

Zusatzvorstellung
Alleyne Dance
Far From Home
17:00, Odeon

Sidney Leoni
FLY
19:00, Schauspielhaus

Buchpräsentation
Märten Spångberg
Spangbergianism
19:00, Volkstheater – Rote Bar
Eintritt frei

ImPulsTanz Classic
Trajal Harrell /
Schauspielhaus Zürich
Dance Ensemble
The Köln Concert
21:00, Volkstheater

Zusatzvorstellung
Alleyne Dance
Far From Home
21:00, Odeon

Benoît Lachambre /
Montréal danse - Parbleux
All in All: Perro de Fuego y Rata de Agua
21:00, Künstlerhaus Factory

DO, 3. AUGUST

Benoît Lachambre /
Montréal danse - Parbleux
All in All: Boreal Castles
17:00, Künstlerhaus Factory

Yulia Arsen / Tatiana Chizhikova & Roman Malyavkin
the whip / fractional step
19:00, mumok – Museum moderner Kunst Stiftung
Ludwig Wien

Dani Brown
THE PRESSING
21:00, MuseumsQuartier – Halle G

[8:tension]

Anne Lise Le Gac,**Loto Retina / OKAY****CONFIANCE***La Caresse du Coma**ft. YOLO*

21:00, Kasino am

Schwarzenbergplatz

Emmanuelle Huynh /**Plateforme Múa***Archeologia*

21:00, Heidi Horten Collection

FR, 4. AUGUST

Nadia Beugré*Quartiers Libres*

19:00, Odeon

ImPulsTanz Classic

Trajal Harrell*Maggie The Cat*

21:00, Volkstheater

[8:tension]

Olivia Axel Scheucher /**Nick Romeo Reimann***FUGUE FOUR : RESPONSE*

21:00, Schauspielhaus

Benoît Lachambre /**Montréal danse - Parbleux***All in All: Boreal Castles*

21:00, Künstlerhaus Factory

ImPulsTanz Party:**B-Side***Live: LYZZA**DJ-Support: Dalia Ahmed**& Peeps*

22:00, Kasino am

Schwarzenbergplatz

ImPulsTanz Classic

Cie. Ivo Dimchev*The Selfie Concert*

22:30, mumok – Museum

moderner Kunst Stiftung

Ludwig Wien

SA, 5. AUGUST

Final Workshop Showing*«expressions'23»*16:00, Workshop-Zentrum
Schmelz

[8:tension]

Award Ceremony*ImpulsTanz – Young Choreo-*
graphers' Award

19:00, Volkstheater –

Rote Bar

Eintritt frei

Yulia Arsen / Tatiana**Chizhikova & Roman****Malyavkin***the whip / fractional step*19:00, mumok – Museum
moderner Kunst Stiftung
Ludwig Wien**Emmanuelle Huynh /****Plateforme Múa***Archeologia*

19:00, Heidi Horten Collection

Jérôme Bel*Jérôme Bel (Deutsche Version)*

interpretiert von Max Mayer

21:00, Kasino am

Schwarzenbergplatz

Zusatzvorstellung

[8:tension]

Olivia Axel Scheucher /**Nick Romeo Reimann***FUGUE FOUR : RESPONSE*

21:00, Schauspielhaus

Dani Brown*THE PRESSING*23:00, MuseumsQuartier –
Halle G

SO, 6. AUGUST

Nadia Beugré*Quartiers Libres*

19:00, Odeon

Benoît Lachambre /**Montréal danse - Parbleux***All in All: L'Ogre, le Phénix
et l'Ami Fidèle*

19:00, Künstlerhaus Factory

ImPulsTanz Classic

Trajal Harrell*Maggie The Cat*

21:00, Volkstheater

Jérôme Bel*Jérôme Bel (English Version)*

interpretiert von Max Mayer

21:00, Kasino am

Schwarzenbergplatz

[8:tension]

Olivia Axel Scheucher /**Nick Romeo Reimann***FUGUE FOUR : RESPONSE*

23:00, Schauspielhaus

DO, 10. AUGUST

ImPulsTanz Special

The Sound of Musick [sic!]*The Grand and Glorious Party*

– A Noisical

21:00, Odeon

SA, 12. AUGUST

ImPulsTanz Special

The Sound of Musick [sic!]*The Grand and Glorious Party*

– A Noisical

21:00, Odeon

Medieninhaber und Herausgeber

Änderungen vorbehalten

ImPulsTanz – Vienna International Dance Festival
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