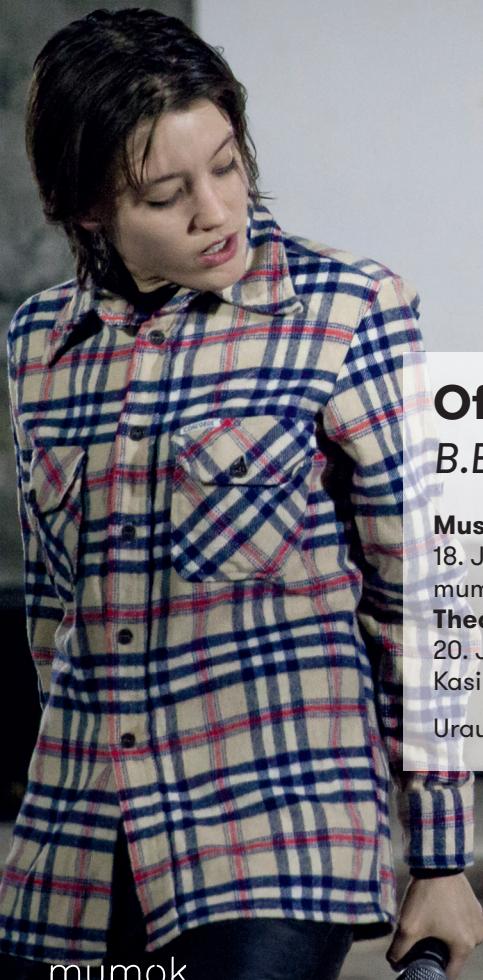


IMPULSTANZ

Vienna International
Dance Festival 2018
[8:tension]



© David Wohlschlag

Ofelia Jarl Ortega B.B.

Museumsversion

18. Juli, 19:00 Uhr

mumok

Theaterversion

20. Juli, 22:30 Uhr

Kasino am Schwarzenbergplatz

Uraufführung

mumok

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



Foto: Karolina Miernik

Ein Gewinn für die Kultur

Ausgezeichnete **Choreographie**. Tanz vereint Kunst und Kommunikation und lässt seinem Publikum Spielraum für individuelle Interpretation. Der „ImPulsTanz Young Choreographers“ Award sponsored by Casinos Austria“ prämiert im Rahmen des ImPulsTanz Festival herausragende Choreografien und unterstützt so die kulturelle Vielfalt in Österreich.



Ofelia Jarl Ortega SWEDEN

[8:tension]

B.B.

Museumsversion
Uraufführung

B.B.

Theaterversion
Uraufführung

Ofelia Jarl Ortega bei ImPulsTanz

Performances

2016

Body + Freedom
Holzinger / Lange / Machaz /
Riebeek / Scheiwiller
(Performer)

2013

More than naked
Doris Uhlich
(Performer)

Research

2017

**Imaginary Performance
House**
Peter Stamer

2011

**Turbulence - a dance about
the economy**
Keith Hennessy

danceWEB

2011

**danceWEB Scholarship
Recipient**

Credits

Choreografie, Tanz, Konzept Ofelia Jarl Ortega

Choreografie und Tanz Alexandra Tveit

Musik und Licht Patrik Patsy Lassbo

Dauer 60 Minuten

Alexandra Tveit bei ImPulsTanz

Performances

2016

Natten
Mårten Spångberg
(Performer)

danceWEB

2017

**danceWEB Scholarship
Recipient**

B.B.

B.B. wie in b und nicht wie in a, wie in B-Seite,
wie in Babe, Baby, BB, wie in Brigitte Bardot,
wie in Zweien, und etwas, das die wissen,
die's wissen. Eine Fan-Fiction für Museum und
Bühne – wie in Baby und Butch, wie B.B.

In diesem fiktiven Prequel zu ihren Arbeiten
Forever (2017) und *Shredder* (2018) widmet
sich die Choreografin Ofelia Jarl Ortega
gemeinsam mit Komponist_in Patrik Patsy
Lassbo und Tänzerin Alexandra Tveit den stra-
tegischen Potentialen von Objektivierung. In
einem Konzert mit Low-Pitch-Autotune-Gesang
und verführerischem Tanz geben sie sich ganz
dem Publikum hin – offen für subtile Annähe-
rungen an die techno-erotische Sensibilität
unserer Zeit.

B.B. as in b and not a, as in b-side, as in babe,
baby, bb, as in Brigitte Bardot, as in two
characters and as something that those who
know know. A fan fiction to our fans – one in
the museum and one on stage – as in baby
and butch, as B.B.

In this fictitious prequel to her works *Forever*
(2017) and *Shredder* (2018), choreographer
Ofelia Jarl Ortega investigates strategic
potentials in objectification, together with
composer Patrik Patsy Lassbo and dancer
Alexandra Tveit. Through a concert with low-
pitch auto-tune singing and seducing moves,
they give themselves up to the audience,
available for subtle approaches to the tech-
no-erotic sensibility of our times.

About

Es gibt nur ein B.B.

Die Entscheidung das Stück an zwei verschiedenen Orten zu zeigen, entstand aus dem Wunsch, einen Ort zu schaffen, der in den Dialog tritt mit den vordefinierten Verhaltensregelungen, die die Beziehung zwischen Performer_innen und Publikum bestimmen und die beide Orte mit sich bringen. Sowohl die Theaterbühne, als auch das Museum bringen definierte Verhaltensregeln – eigene Choreografien wie beobachtet wird, wie das Kunstwerk erlebt und daran teilgenommen wird – mit. All' diese Überlegungen lassen ein Machtverhältnis zwischen dem Kunstwerk und dem Publikum entstehen und dieses immer wieder neu aushandeln. Ofelia Jarl Ortega behandelt beide Orte als etwas Dazwischen, als einen temporären Container, in dem die Vorurteile über und Erwartungen an das Museum und die Theaterbühne in Reaktion mit der Performance überdacht werden müssen. Das entscheidende – abseits der Konditionen des physischen Raumes – ist die Begegnung zwischen Performer_innen und Publikum. Eine Begegnung, die es dem Publikum frei lässt, eine beobachtende, gar objektivierende Haltung einzunehmen oder in einen Austausch mit den Performer_innen zu treten.

Der Blick und seine Machtverhältnisse spielen bei Ofelia Jarl Ortegas Performances eine entscheidende Rolle. Ihre Arbeiten bieten eine unmittelbare Begegnung, die die Zuschauer_innen dazu einlädt, ihre eigenen Gefühle und ihre eigene Haltung den Performer_innen gegenüber zu berücksichtigen und dadurch einen Raum zur Selbstreflexion zu schaffen. Durch ihre (aktive) Anwesenheit, tragen die Betrachter_innen durch ihren wechselseitigen Blick einen Teil zur Performance bei.

There is only one B.B.

The choice to stage it in two different venues stems from a desire to offer a space through the work in dialogue with the pre-conditioned spectator-performer-politics of the two different spaces. The theater stage and the museum space both come with defined rules - their own choreographies, how to observe, take part in and experience artworks – and all those considerations generate power relations between the artwork and the spectators when they are re-negotiated. Ofelia Jarl Ortega is treating both spaces as something in-between, a temporary container, where the preconceived notions of the two spaces are forced into response with the work. What is really centered, beyond the politics of the physical space, is the encounter between performers and the audience. It is an encounter that allows the spectator to move in between observation, objectification and exchange.

The gaze and its power-relations is essential for Ofelia Jarl Ortegas performances. Her works offers an immediate encounter that invites the viewers to (re-) consider their feelings, attitudes and stances towards the performer, and allows through that a space for self-reflection. By being there and actively witnessing, the spectator contributes to the work through their reciprocal gaze.



Ofelia Jarl Ortega © David Wohlschlag

Fragments of an artistic queerfemmenist strategy to be

by Ofelia Jarl Ortega

I talk to a man. He wonders if I'm familiar with the notion of a "cash slave". He wants to send me the key to his chastity belt and give me access to his personal bank account. He wants me to take complete control over him, physically and financially, to dominate him on as many levels as possible. It is perhaps the most humiliating thing for him, to be financially dominated; the most degrading form of domination in a capitalist world. I let go of my persona, because I, Ofelia, get interested in the phenomenon. I research and use his story. Mean maybe - since he is for real, but I also give him a real answer. I am interested.

Let us look at all Insta selfies and say they are deliberate queerfemmenist practices...

In Tiqqun's manifesto *Preliminary Materials for a Theory of the Young-Girl*, the young girl is a product of capitalism and patriarchy. "She" is not gendered and exists in various ages (and everywhere). She is described as a tool and not her own, thin as the spine of a magazine, a living currency, a self-valuating creature, passive, unhappy, narcissistic and unable to love without consuming or being consumed.

However, ungendered, "she" is still described as a she, and so I read different femininities into this text that sees young femininity as something desirable but totally powerless, because there is also something in that young femininity that touches us, that we desire and need and want to be a part of. And maybe it is not only problematic but also generative. The text is from 1999. After that came more Internet, with Instagram, FB and all the rest, and young femininity is perhaps more in our face now than ever.

Gender researcher Ulrika Dahl describes femininity in her 2011 essay *Ytspänningar* [surface tensions] as seemingly superficial. She talks about a surface tension. Dahl discloses a tension between readings of femininities. A tension that sees on the one hand the classical deep female, mysterious and introverted femininity, and on the other, the (female) body as a place for projection, susceptible to external influences. I see the young girl as a kind of tension. Many dancers also carry and represent these features of young femininity. Even where this is not made explicit, they still exist within a field where the physical work of their bodies displays them for others and to some extent objectifies them. Young femininity is desirable, and it is also something that is being portrayed all the time, everywhere.

The surface creates tension ... the surface is also the largest sensory organ, how we are read most rapidly, it tells us what is there and not. The superficial tells us whether we are this or that.

The surface has always been linked to the female and the feminine, to passivity.

We must let the surface be able to talk about other things, no matter how it looks, whether or not it is feminine.

Perhaps the young girl is not only that calcified figuration that Tiqqun talks about. At the surface layer there is in fact something that chafes. Instead of changing the young girl we should change the system around her that makes her unhappy. And perhaps it is through her and what she is doing that we can change. By relying on what she has to say, even if it is from the surface.

We see a dance performance that addresses sexuality, working with explicit sexual and erotic references, making them live on stage. Some see only a good-looking girl and her ass. "I shouldn't like this but I do" is an annoying thought, but maybe for a change we can go away from it and give room to that ass, give it a voice. A sort of subjective process to the voluntary object. Trust all girls on Instagram, rely on those performing young femininity, trust all teens' vlogs and stop saving ourselves from the remorse we get from liking what we see.

The role of the victim is given by the viewer. If it is not received, it is (not) because we have learned to want to be a victim, objectified, to be desirable.

It isn't difficult to criticize the use of erotic aesthetics in performances, but perhaps hard for the critique to reach those it wants to affect. Working with erotic material, one expects to be objectified, criticized, judged, stared at. Also liked, desired... despite the fact that people think it is annoying, and also because people think it is annoying. It's about how one chooses. On whose terms. As a performer, with the body as one's tool, one is aware of being viewed in different ways. It's objectification and vulnerability on their own premises. It's the interest in the practices that leads to the choice to do them.

Young femininity, the young girl - which I rather think we should understand as a subject that chafes, scuffs - is a queer subject, which in the meeting with the gaze is rendered, qualified and organized. Young femininity forms an ulcerous surface tension, an uncomfortable place to be at, at times a political place, a vector of potentiality

precisely because it is creating discord, but perhaps above all, confusion. Vulnerability is not an obstacle here, instead it is an opportunity. For what is it if not a game, a role play? Sometimes painful, ulcerated. But also affirming, enjoyable...

We must admit that there are satisfactory sides to objectification. We like it because young femininity is coveted and elevated. Vulnerability thus becomes a shield. It becomes impenetrable because it is a voluntary choice to show something as vulnerable. I see objectification in the same way. It can be used as a weapon, an enjoyable weapon, to project onto others and from which to be projected on.

So where does this role play start? Besides the obvious that we always perform ourselves, capitalism also creates us, sometimes as young and good-looking objects. I wonder if we can use the very weapons directed against us, instead of just dissociating from it all. Make use of objectification and vulnerability as a weapon, on our own terms, control a gaze, an audience. Provide different depths beneath the surface. We can highlight its problematic sides without focusing on that alone. (It's too boring).

I objectify myself. Let them objectify me on my terms. It's fiction in reality.

As young gir(r)ls we know this, but even so, we choose it. To be the surface where one can project. We don't really care about the gaze, people looking. Their voices. The confirmation is enough: some likes on FB. But we don't care about who likes, who is watching, just the fact that someone does it is enough.

Pressestimmen

The experience has its own agency. You call it narcissism and surface, the kind that dies with its own reflection. But in that case we die together, because once you have agreed to start seeing it as something superficial, once you have lost your bad faith and begun to play by those rules you said you wouldn't follow, you can never go back to your dry place by the lake.

We already play on different premises. But now we have deliberately chosen it, objectification, and each become vulnerable in it, through the hyper-sexual. There was a clash, it was too close, it has required your engagement, and it will be difficult for you in the same way as it will be difficult for us. A shared vulnerability. An interaction.

It is in our bodies and on their surfaces that the negotiation takes place. They stop being just a surface and become something beyond a safe, distanced irony (or ironic fiction.) You will be perverts who watch pretty girls because we want you to be there. Our fiction can be the place for vulnerable young girls , queer failure, cracks and wounds, from which there can come other light.

First published in the book POST-DANCE,
Andersson, Edvardsen, Spångberg (Eds.), 2017.

Shredder: The power of the gaze explores the darkness of desire

Thrilling, exploratory and seductive glances and bodies in ecstasy are only some of the ingredients in Ofelia Jarl Ortega's new work for two dancers and a musician.

In Shredder, Ofelia Jarl Ortega continues her close examination of desire and attraction as possible bodily strategies along with the dancer Alexandra Tveit and musician Patrik Patsy Lassbo. Just like in several of her previous works, such as *Donnie*, *Hidden for us and Forever*, much of the inspiration is taken from the erotic world of the nightlife, with challenging dance poses on a sweaty, euphoric dance floor. The more or less pulsating and constantly present music is to be understood in this light. The interaction between the two dances is intricate and far from univocal, in parallel sequences, as they roll, intertwined, like a baroque sculpture on the run, or like two cats greedily observing each other's bodies and movements. With Ofelia Jarl Ortega, poses from music videos, concerts and fashion photography are curiously transformed into choreographic material. Ideas of femininity and of the power structures around desire and pleasure are complexified when clichéd

poses and images are reviewed and put into another context. This happens for instance when a consciously naive and innocent pose on all fours with the head and gaze turned backwards is made into a series of movements intended both to challenge and confuse, as new layers of meaning are constantly being added. The costumes, cotton bodysuits and sneakers, add another raster over the hour-long work, *Shredder*. In the accompanying program fanzine, I also read that the garment comes from a US company selling adult-sized children's clothing. In other words, it is as much about seeing and being seen, as what lies in the spectator's gaze. The gaze is central in *Shredder*, both the glances exchanged between Ofelia Jarl Ortega and Alexandra Tveit and those directed away from and towards the audience. That the dancers make an entrance from the audience and that Ofelia Jarl Ortega at one point is sitting on the stairs with us and clearly observes Alexandra Tveit's stylized and ecstatic solo also reinforces that tendency in a completely crucial way.

Thomas Olsson
Svenska Dagbladet, 6. April 2018

Biografien / Biographies

Ofelia Jarl Ortega

ist Choreografin und Performerin und lebt in Stockholm. Ihre Arbeiten beschäftigen sich mit „vulnerability“ und Femininität und spielen oft mit einer suggestiv erotischen Ästhetik. Sie hat einen MA in Choreografie von der DOCH, Stockholm, und ihre Arbeiten wurden unter anderem bei MDT (Stockholm), Inkonst (Malmö), Les Urbaines (Lausanne) und der Manifesta11 (Zürich) gezeigt.

www.ofeliaharlortega.com

is a choreographer and performer based in Stockholm. Her work centers around vulnerability and femininity, often with a suggestive erotic aesthetic. She has a MA in Choreography from DOCH, Stockholm, and her works have been shown at venues including MDT (Stockholm), Inkonst (Malmö), Les Urbaines (Lausanne) and Manifesta11 (Zürich).

www.ofeliaharlortega.com

Alexandra Tveit

ist eine norwegische Tänzerin und Performerin und lebt in Stockholm. 2013 machte sie ihren BA in Tanz und Performance an der DOCH, Stockholm. Seitdem arbeitet sie mit Choreograf_innen wie Margret Sara Gudjonsdottir, Mårten Spångberg und Ofelia Jarl Ortega zusammen. Seit 2014 kuratiert sie Scene:Bluss im Rahmen des Porsgrunn International Theatre Festivals.

is a Norwegian dancer and performer based in Stockholm. She finished her BA in dance and performance at DOCH, Stockholm, in 2013. Since then she has been working with choreographers such as Margret Sara Gudjonsdottir, Mårten Spångberg and Ofelia Jarl Ortega. Since 2014 she has been curating Scene:Bluss as part of Porsgrunn International Theatre festival.

Patrik Patsy Lassbo

ist Komponist_in und Ton- und Lichtdesigner_in, lebt in Stockholm und hat einen BFA in Sounddesign von der Stockholm Academy of Dramatic Arts. Patsys Arbeiten wurden unter anderem im Stockholms Stadsteatern, MDT (Stockholm), Backa Teater (Göteborg), Turteatern (Stockholm), beim Norbergfestival (Norberg) und Les Urbaines (Lausanne) gezeigt.

is a composer as well as sound and lights designer based in Stockholm with a BFA in Sound design from Stockholm Academy of Dramatic Arts. Their projects was shown in venues including Stockholms Stadsteatern, MDT (Stockholm), Backa Teater (Gothenburg), Turteatern (Stockholm), Norbergfestival (Norberg), Les Urbaines (Lausanne).



Ofelia Jarl Ortega & Patrik Patsy Lassbo & Alexandra Tveit © David Wohlschlag

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Christine Standfest / Michael Stolhofer

Künstlerische Leitung Workshops & Research: Rio Rutzinger

Special Projects: Michael Stolhofer

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ImpulsTanz sozial: Hanna Bauer

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Änderungen vorbehalten

Preis: € 2,90

Spielplan

12. JULI DONNERSTAG

Festival Opening
Dave St. Pierre
Néant / Void
21:00, Odeon

13. JULI FREITAG

Andreas Spechtl & Thomas Köck
ghostdance
19:00, mumok

14. JULI SAMSTAG

Anne Teresa De Keersmaeker & Jean-Guihen Queyras / Rosas
Mitten wir im Leben sind/
Bach6Cellosuiten
21:00, Burgtheater

15. JULI SONNTAG

Workshop Opening Lecture
«impressions'18»
15:00, Arsenal, Eintritt frei

Anne Teresa De Keersmaeker & Jean-Guihen Queyras / Rosas
Mitten wir im Leben sind/
Bach6Cellosuiten
21:00, Burgtheater

16. JULI MONTAG

Andreas Spechtl & Thomas Köck
ghostdance
19:00, mumok

[8:tension] Shamel Pitts
BLACK VELVET – Architectures and Archetypes
21:00, Schauspielhaus

Dave St. Pierre
Néant / Void
22:15, Odeon

17. JULI DIENSTAG

[8:tension] Karin Pauer
five hundred thousand years of movement
19:00, mumok

[8:tension] Shamel Pitts
BLACK VELVET – Architectures and Archetypes
21:00, Schauspielhaus

Cie. Dernière minute / Pierre Rigal
Standards
21:00, Kasino am Schwarzenbergplatz

18. JULI MITTWOCH

[8:tension] Ofelia Jarl Ortega
B.B.
19:00, mumok

[8:tension] Shamel Pitts
BLACK VELVET – Architectures and Archetypes
21:00, Schauspielhaus

19. JULI DONNERSTAG

[8:tension] Karin Pauer
five hundred thousand years of movement
19:00, mumok

19. JULI-12. AUGUST

Choy Ka Fai
The Wind that Cuts the Body
Ausstellung / Exhibition
Vernissage 19. Juli, 20:00
Geöffnet vor und nach den Performances im Odeon
Eintritt frei

Choy Ka Fai
Dance Clinic
21:00, Odeon

Cie. Dernière minute / Pierre Rigal
Standards
23:00, Kasino am Schwarzenbergplatz

20. JULI FREITAG

[8:tension] Karin Pauer
five hundred thousand years of movement
20. Juli, 19:00 Uhr, mumok

Valerie Oberleithner & Magdalena Chowaniec
iChoreography – Conversations
18:00, Heldenplatz,
Eintritt frei

Choy Ka Fai
UnBearable Darkness
21:00, Odeon

21. JULI SAMSTAG

ImPulsForum
18:00–20:00, Volkstheater – Rote Bar, Eintritt frei

Choy Ka Fai
Dance Clinic
21:00, Odeon

22. JULI SONNTAG

Valerie Oberleithner & Magdalena Chowaniec
iChoreography – Conversations
18:00, Heldenplatz,
Eintritt frei

Choy Ka Fai
UnBearable Darkness
21:00, Odeon

23. JULI MONTAG

Anne Juren
Private Anatomy Lesson
18:30 + 21:00, DAS OFF THEATER

[8:tension]
Alex Baczyński-Jenkins

Us Swerve
19:00, mumok Hofstattung

Gaigg / Lang / Ritsch / Zott
V-Trike
20:00, mumok

24. JULI DIENSTAG

Cie. Marie Chouinard
SOLOS AND DUETS – Act I
21:00, Volkstheater

Andrea Maurer
Found Poems at the Würstelstand
Immer vor und nach Veranstaltungen im Kasino am Schwarzenbergplatz beim Würstelstand nebenan

24.07. 22:20 / 22:40 / 02:20
26.07. 22:20 / 22:40 / 02:20
27.07. 22:00 / 22:30 / 23:00
23:30 / 01:00 / 01:30
29.07. 20:20 / 20:40 / 22:30
31.07. 22:20 / 22:40 / 00:10
02.08. 18:50 / 19:10 / 21:10
04.08. 21:50 / 22:10 / 00:10
07.08. 22:20 / 22:40 / 00:40
09.08. 18:50 / 19:10 / 21:10
10.08. 22:00 / 22:30 / 23:00
23:30 / 01:00 / 01:30
11.08. 20:20 / 20:40 / 22:40

Ivo Dimchev
Avoiding deLIFEath
23:00, Kasino am Schwarzenbergplatz

25. JULI MITTWOCH

Filmvorführung
Ivo Dimchev
Footage, Avoiding deLIFEath,
ImPulsTanz 2017
14:00–18:00, mumok kino

Meg Stuart & Mark Tompkins
Serious Fun
18:00, Arsenal

Anne Juren
Private Anatomy Lesson

18:30 + 21:00, DAS OFF THEATER

[8:tension]
Jaha Koo
Cuckoo
22:00, Schauspielhaus

ImPulsTanz Party A-side
22:00, Kasino am Schwarzenbergplatz



[8:tension]
Jaha Koo

Cuckoo
22:00, Schauspielhaus

ImPulsTanz Party A-side
22:00, Kasino am Schwarzenbergplatz

28. JULI SAMSTAG

Christine Gaigg
Meet
18:00 / 19:00 / 20:00 / 21:00 / 22:00, mumok Hofstattung

Meg Stuart & Mark Tompkins
Serious Fun
18:00, Arsenal

Clara Furey
When Even The
19:30, mumok

Cie. Marie Chouinard
RADICAL VITALITY,
SOLOS AND DUETS
21:00, Volkstheater

Christine Gaigg
Meet
17:00 / 18:00 / 19:00 / 20:00
mumok Hofstattung

Anne Juren
Private Anatomy Lesson
18:30 + 21:00, DAS OFF THEATER

[8:tension]
Ringgenberg aka PRICE
Where Do You Wanna Go Today
19:00, mumok

Trajal Harrell
Caen Amour
21:00, Kasino am Schwarzenbergplatz

[8:tension]
Ringgenberg aka PRICE
Where Do You Wanna Go Today
19:00, mumok

Trajal Harrell
Caen Amour
23:00, Kasino am Schwarzenbergplatz



30. JULI MONTAG

Christine Gaigg
Meet
17:00 / 18:00 / 19:00 / 20:00 /
21:00, mumok Hofstallung

Buchpräsentation
im Rahmen des ImpulsForum
Gurur Ertem & Sandra Noeth
Bodies of Evidence
18:00–20:00
Volkstheater – Rote Bar

Clara Furey
When Even The
19:00, mumok

Cie. Willi Dorner
many (Arbeitstitel)
21:00, Schauspielhaus

31. JULI DIENSTAG

Christine Gaigg
Meet
17:00 / 18:00 / 19:00 / 20:00 /
21:00, mumok Hofstallung

Anne Juren
Private Anatomy Lesson –
The Tongue, desire for language
18:30 + 21:00, DAS OFF THEATER

Clara Furey
When Even The
19:00, mumok

Trajal Harrell
In the Mood for Frankie
19:00, Kasino am
Schwarzenbergplatz

Meg Stuart / Damaged Goods
Solos and duets
21:00, Odeon

Trajal Harrell
In the Mood for Frankie
23:00, Kasino am
Schwarzenbergplatz

01. AUGUST MITTWOCH

Akemi Takeya
Tapped/Untapped
19:00, mumok
Meg Stuart / Damaged Goods
Solos and duets
19:00, Odeon

Florentina Holzinger
Apollon
21:00, Volkstheater
Meg Stuart / Damaged Goods
Solos and duets
23:00, Odeon

02. AUGUST DONNERSTAG

Mark Tompkins / I.D.A.
Stayin Alive
19:30, Kasino am
Schwarzenbergplatz

Eszter Salamon
MONUMENT 0.3:
The Valeska Gert Museum
21:00, mumok

Cie. Willi Dorner
many (Arbeitstitel)
21:00, Schauspielhaus

cowbirds
polyphonic tracks
Konzert / Performance /
Album Release
23:00, Volkstheater – Rote Bar

03. AUGUST FREITAG

Akemi Takeya
Tapped/Untapped
19:00, mumok

François Chaignaud & Nino Laisné
Romances inciertos,
un autre Orlando
21:00, Volkstheater

Jan Fabre / Troubleyn
The generosity of Dorcas
22:30, Odeon

04. AUGUST SAMSTAG

Eszter Salamon
MONUMENT 0.3:
The Valeska Gert Museum
19:00, mumok
Dance Contest
Rhythm is a Dancer
Hosted by Storm, 20:00, Arsenal
Eintritt frei

Liquid Loft / Chris Haring
Foreign Tongues
Babylon (Slang)
20:30, mumok Hofstallung

Jan Fabre / Troubleyn
The generosity of Dorcas
21:00, Odeon

Mark Tompkins / I.D.A.
Stayin Alive
22:30, Kasino am
Schwarzenbergplatz

05. AUGUST SONNTAG

Filmvorführung
Raymond St-Jean
Louise Lecavalier: In Motion
17:00, mumok kino

Liquid Loft / Chris Haring
Foreign Tongues
Babylon (Slang)
18:00, mumok Hofstallung

Salva Sanchis
Radical Light
20:00, Volkstheater

Jan Fabre / Troubleyn
The generosity of Dorcas
21:30, Odeon

06. AUGUST MONTAG

Filmvorführung
Raymond St-Jean
Louise Lecavalier: In Motion
17:00, mumok kino

Liquid Loft / Chris Haring
Foreign Tongues
Babylon (Slang)
19:00, mumok Hofstallung

Ivo Dimchev
Ivo Dimchev, A Selfie Concert
20:30, mumok

[8:tension] Silke Huysmans & Hannes Dereere
Mining Stories
22:00, Schauspielhaus

07. AUGUST DIENSTAG

Filmvorführung
Ivo Dimchev
Footage, Avoiding deLIFEth,
ImpulsTanz 2017
14:00–18:00, mumok kino

Liquid Loft / Chris Haring
Foreign Tongues
Babylon (Slang)
19:00, mumok Hofstallung

Louise Lecavalier / Fou glorieux
Battleground
19:30, Odeon

Kurier-Gespräch zu Oh magic
Moderation: Peter Jarolin
19:00, Volkstheater
Eintritt frei

Simon Mayer
Oh Magic
21:00, Volkstheater

[8:tension] Jamila Johnson-Small
i ride in colour ...
23:00, Kasino am
Schwarzenbergplatz

08. AUGUST MITTWOCH

Filmvorführung
Jorge Léon
Before We Go – mit Simone Augherlon, Benoît Lachambre,
Meg Stuart u.a.
17:00, mumok kino

Louise Lecavalier / Fou glorieux
Battleground
19:30, Odeon

Meg Stuart / Damaged Goods & EIRA
BLESSED
21:00, MuseumsQuartier –
Halle G

[8:tension] Silke Huysmans & Hannes Dereere
Mining Stories
23:00, Schauspielhaus

09. AUGUST DONNERSTAG

[8:tension] Jamila Johnson-Small
i ride in colour ...
19:30, Kasino am
Schwarzenbergplatz

Jule Flierl
Störlaut
21:00, mumok

Ivo Dimchev
Ivo Dimchev, A Selfie Concert
22:30, mumok

Ivo Dimchev
Voilá – the most important thing
in the universe
18:00, Volx/Margareten
Research Project Showing

Matsune with Poelstra & Ward
All Together
19:30, Schauspielhaus

Cecilia Bengolea & Florentina Holzinger
Insect Train
22:30, Odeon

11. AUGUST SAMSTAG

Nick Power
နတ္ထံ / Between Tiny Cities
15:00 + 18:00, Arsenal

Final Workshop Showing
«expressions'18»
16:00, Arsenal, Eintritt frei

Jule Flierl
Störlaut
19:30, mumok

Cecilia Bengolea & Florentina Holzinger
Insect Train
19:30, Odeon

ImpulsTanz Young Choreographers' Award Ceremony
hosted by Fritz Ostermayer & Dirk Sternemann
21:00, Kasino am Schwarzenbergplatz

12. AUGUST SONNTAG

Xavier Le Roy
Le sacre du printemps (2018)
18:00 + 21:00
MuseumsQuartier – Halle G

Matsune with Poelstra & Ward
All Together
19:30, Schauspielhaus

Cecilia Bengolea & Florentina Holzinger
Insect Train
22:30, Odeon

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

Meg Stuart / Damaged Goods & EIRA
BLESSED
22:30, MuseumsQuartier –
Halle G

IMPULSTANZ SOÇIAL



FESTIVAL LOUNGE

- 12.07.** B.Visible live, Bad & Boujee
- 13.07.** FM4 Friday feat. Slack Hippy & Sebastian Schlachter
- 14.07.** BLVZE
- 15.07.** Schmusesalon
- 16.07.** Sofie & Lil Promise (funtaxxx)
- 17.07.** ImPulsTanz on Decks
- 18.07.** Live'n'Local feat. ELIS NOA, The Zees
- 19.07.** ImPulsTanz on Decks
- 20.07.** FM4 Friday feat DJ Phekta & Trishes
- 21.07.** Ashida Park /w Nahshi
- 22.07.** Jukebox Sunday
- 23.07.** Affine im Sommer feat. Wandl & The Clonious
- 24.07.** ImPulsTanz on Decks
- 25.07.** Live'n'Local feat. ABU GABI, Spinelly
- 26.07.** ImPulsTanz on Decks
- 27.07.** CLOSED
→ ImPulsTanz Party A-side
- 28.07.** Franco Forte
- 29.07.** Armin Schmelz & Ali Europa
- 30.07.** Worst Messiah & Kool Abdul
- 31.07.** ImPulsTanz on Decks

- 01.08.** Live'n'Local feat. Canyoudigit Special: KeKe & Melik, kidkut
- 02.08.** ImPulsTanz on Decks
- 03.08.** FM4 Friday feat. Alex Augustin & Nina Hochrainer
- 04.08.** Affine im Sommer feat. Zanshin & Sam Irl (Freerange / Jazz & Milk)
- 05.08.** Jukebox Sunday
- 06.08.** LADYSHAVE: p.K.one & Therese Terror
- 07.08.** ImPulsTanz on Decks
- 08.08.** Live'n'Local feat. Captain Hot Dog Sauce, Liza Levitas & J'aime Julien
- 09.08.** ImPulsTanz on Decks
- 10.08.** CLOSED
→ ImPulsTanz Party B-side
- 11.08.** Calle Libre Closing Party
- 12.08.** The P's live, Pezo Fox & Rawkat

Burgtheater Vestibül
Eintritt frei / Admission free

IMPULSTANZ PARTYS

27. JULI FREITAG

ImPulsTanz Party A-side
22:00, Kasino am Schwarzenbergplatz

10. AUGUST FREITAG

ImPulsTanz Party B-side
22:00, Kasino am Schwarzenbergplatz

DIE UNFÄHIGKEIT,
STILL
Z U STEHEN.

Die haben wir wohl mit den Tänzerinnen und Tänzern des ImPulsTanz Festivals gemeinsam. Allerdings geht es bei uns weniger ums Tanzen. Sondern darum, immer neue und überraschende Rezepte zu finden. Joseph Brot freut sich, offizieller Partner von ImPulsTanz 2018 zu sein!

IMMER WIDER FAD!

Die besten Event-
und Ausgeh-Tipps.
Jede Woche.

