



[8:tension]

ANNA BICZÓK

Austria / Hungary

DELICATE

21. Juli 2023, 21:00

23. Juli 2023, 19:00

Kasino am Schwarzenbergplatz
Österreichische Erstaufführung

ANNA BICZÓK bei ImPulsTanz

Performances:

2023
LIFE LONG BURNING: CREATIVE CROSSROADS
ARTISTS, CYCLE 2
Welcome to the Pleasure ...
(Performer)

Workshops:

2021
Waxing Gibbous Moon Embodiment Party

KARIN PAUER bei ImPulsTanz

Performances:

2023
LIFE LONG BURNING: CREATIVE CROSSROADS
ARTISTS, CYCLE 2
Welcome to the Pleasure ...
(Performer)

2018
five hundred thousand years of movement
(Choreographer, Performer)

Public Moves:

2023
Planetary Practice

2021
Planetary Practice

2020
Planetary Practice

Artistic Residencies:

2012
TURBO Artist-in-Residence

CREDITS

Künstlerische Leitung, Choreografie:
Anna Biczók

Performance, Choreografie:
Adél Juhász,
Karin Pauer,
Sasha Portyannikova

Musik:
Rozi Mákó
Licht:
Kata Dézsi
Kostüme:
Csenge Vass
Choreografische Assistenz:
Virág Arany
Partner:
Workshop Foundation Budapest

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Trafo House of Contemporary Arts (Budapest)

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Besonderer Dank:
Ármin Szabó-Székely,
László Fülöp,
Zsófia Tamara Vadas,
Gáspár Téri

Dauer 50 min.

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Intendant: Karl Regensburger; Geschäftsführung: Gabriel Schmidinger; Künstlerische Beratung: Chris Standfest,
Michael Stölhofer, Andrée Valentin, Rio Rutzinger, Yasamin Nikseresht, Theresa Pointner

impulstanz.com

Life Long
Burning



ÜBER
ABOUT

DE
Ausgestellte Körper forschen, fühlen, brechen, gehen aus-
einander, setzen sich wieder zusammen, erholen sich...

Wie drückt der Körper das, was ihn persönlich sowie
kulturell ausmacht, im Tanz aus? Wie macht er seinen
innersten Kern sichtbar, wenn Worte nichts mehr nutzen
oder alles durcheinanderbringen?

Die Herkunftsgeschichten der Tänzerinnen erschlossen
sich zuerst in Dialogen zwischen Bewegung und Text,
anschließend ließ man die Texte ungesagt. Mithilfe ihrer
Ahn*innen, die durch ihre Zellen riefen oder flüsterten,
haben sich Anna Biczók und ihre Tänzerinnen auf die
Suche danach gemacht, was es heißt, in österreichischen,
ungarischen und postsowjetisch russisch-ukrainischen
Kontexten Frau zu sein. Frauen von nebenan, Frauen,
die auf derselben Seite stehen oder auf verschiedenen –
empfindliches Gelände.

EN
*Bodies that are exposed, that explore, sense, crack,
fall apart, rebuild themselves, recover...*

*How much does the body express its personal and
cultural content through dance? How does it show its
own truest essence when words don't help or confuse?*

*The dancers' origin stories were first shaped through
dialogues between movement and text, then the texts
were left unspoken. With the help of their ancestors
shouting or whispering through their cells, Anna Biczók
and her dancers searched for what it means to be a
woman in Austrian, Hungarian and post-soviet Russian-
Ukrainian contexts. Women next door, on the same
side or on different ones – it's a delicate area.*

DE
**Orsolya Bálint über *DELICATE*, in ihrer Laudatio beim
Rudolf-Lábán-Preis 2023**

Die Tänzerinnen ungarischer, russischer und österreichi-
scher Herkunft – Adél Juhász, Sasha Portyannikova und
Karin Pauer – sowie die ungarische Choreografin, die
ebenfalls russische Wurzeln hat, vertreten drei Nationen
mit tiefem kulturellem Einfluss aufeinander und einer
traumatischen gemeinsamen Geschichte. Man könnte
meinen, dass sie sich – jetzt da sie an internationalen
Projekten in verschiedensten Ländern der globalisierten
Welt arbeiten – nicht mehr über ihre Herkunft oder ihre
künstlerische Identität definieren. Aber an dieser Stelle
geht die Arbeit tiefer. (...) Während wir dem Geschehen
auf der Bühne folgen (...), kriegen wir das Gefühl, wir
bewegten uns tiefer und tiefer in die Schichten hinein,
von der Haut über die Knochen bis zu den inneren
Organen, vom Individuellen zum Universellen, so wie
auch die Tänzerinnen sowohl ihre eigene als auch ihre
gemeinsame Reise, sowohl ihre Vorgeschichte als auch
ihre Arbeit mit der Choreografin in ihre Performance
einfließen lassen.

EN
**Orsolya Bálint on DELICATE, in her laudation at
the Rudolf Lábán Prize 2023**

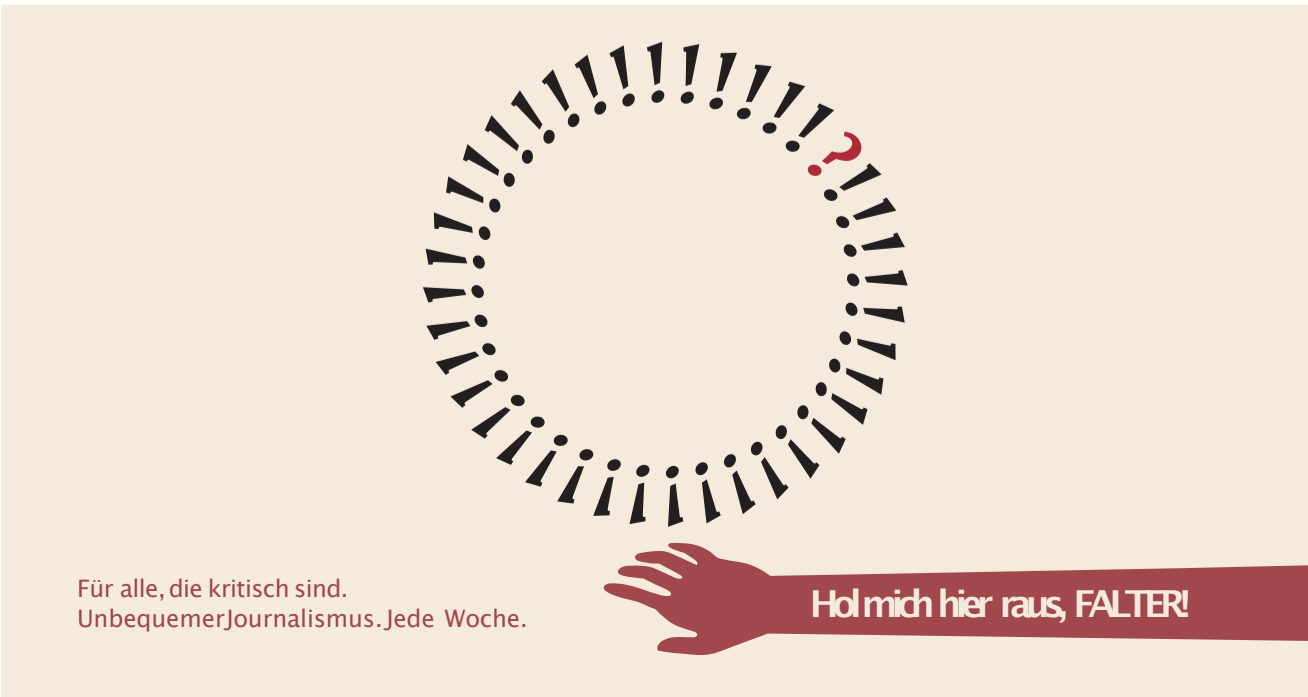
*The dancers of Hungarian, Russian and Austrian origin
– Adél Juhász, Sasha Portyannikova and Karin Pauer –
together with the Hungarian choreographer, who has
partly Russian roots, are representatives of three nations
that share a deep cultural influence on each other and
a distinctly traumatic historical past. One could assume
that their artistic identity is no longer defined by their
origins, as they work on international projects in many
countries of the globalized world. But this is where
the performance begins to go deeper. (...) As we see
and watch what is on stage (...), we feel as if we are
gradually moving deeper and deeper into the layers,
from skin to bone to internal organs, from the individual
to the universal, just as the dancers have their own
and shared journey, their backstory and their work with
the choreographer, and all of it becomes part of their
performance.*

BIOGRAFIEN
BIOGRAPHIES

EN
*Anna Biczók is a Russo-Hungarian dance artist, per-
former and choreographer based in Vienna. She grad-
uated at Budapest Contemporary Dance Academy in
2008, since then she has been working as a freelancer,
doing both collaborative and her own work. As a dancer
she has worked with HODWORKS, The Symptoms, big-
Notwendigkeit, Timothy and the Things, Viktor Szeri.
Her first full evening length choreography We won't eat
dogs! was presented at L1danceFest in 2014. Her work
Precedents to a potential future premiered in Warsaw
Body/Mind Festival 2017 and since has been invited
to Ljubljana, Birmingham, Batard Festival Brussels and
dunaPart Platform Budapest, among others. She creates
movement-based performances rooted in the autobi-
ographical that are focused on finding physical forms
to non-physical territories of the inner world.*

EN
Adél Juhász is a contemporary dancer and choreog-
rapher based in Hungary and Switzerland. She grad-
uated at La Manufacture (Lausanne). As an associate
artist of Foundation L'Abri (Genève) she developed the
solo work László Károlyné, presented at ADC Pavilion
(Genève, 2021). As part of the Swiss based collective
QuinchQuinch, she is currently touring internationally
with the piece HappyHype, also selected for the Swiss
Dance Days in 2022. Technopagans – tuning your inner
cables, created by Adél, Salomé Guillemin-Poeuf and
Camille Poudret, premiered at La Batie festival (Genève,
2022). Recently she worked on the latest creation of
Ceylan Öztürk, which was presented in Gessneralle
(Zürich, 2023). In Hungary, she has been working with
the choreographers Csaba Molnár, Anna Biczók and
Viktor Szeri.

EN
Karin Pauer is a Vienna-based performer and cho-
reographer. The exploration of relations, in-betweens,
empathy and togetherness informs all of her works.
She negotiates these notions combining embodied
choreographic practices with language, visual arts and
live music. In 2008, she received her BA in Choreog-
raphy at the ArteZ – Insitute of Arts in Arnhem. She
has since collaborated with choreographers, theatre
directors, film makers and visual artists such as Random
Scream / Davis Freeman, Mike O'Connor, Maureen
Kägi, Veronika Franz and Aldo Giannotti, among
others. Since 2015, she has continuously worked with
the Austrian dance company Liquid Loft. She was a
recipient of the danceWEB Scholarship in 2009 and
the TURBO Residency in 2012, both at ImPulsTanz –
Vienna International Dance Festival. In 2018, she was
granted the BKA START Scholarship. In 2020, she was
nominated for the EU choreographic platform Creative
Crossroads, a project by Life Long Burning. Her own
works have been presented at ImPulsTanz, Tanzquartier
(Vienna), Donaufestival (Krems), Brut (Vienna), Wiener
Festwochen, MAMbo Museum (Bologna) and various
international festivals.



Für alle, die kritisch sind.
Unbequemer Journalismus. Jede Woche.

Hol mich hier raus, FALTER!

EN
Sasha Portyannikova is a dance artist, who was
born in the Soviet Union, raised in Moscow, lived and
worked in Berlin and New York, and is currently based
in Innsbruck. She graduated from the Vaganova Ballet
Academy (MA with distinction, 2013), co-founded the
dance cooperative Isadorino Gore with Dasha Plokhova
in 2012, became Fulbright Visiting Scholar in 2018,
danceWeb scholarship holder in 2019 and curates
Touching Margins with Nitsan Margaliot and Anna
Chwiałkowska since 2020. As a dance artist, Sasha
worked in Austria, Belgium, Germany, Hungary, the
Netherlands, Scotland, Spain, Switzerland, and the
USA. She cooperated with Amnesty International,
Goethe Institut, V-A-C Foundation, ZKM, ITI Berlin,
SDVIG performative space, Hellerau, TQW, and Garage
MCA, where she opened a Louise Bourgeois exhibition.
Together with Daria Plokhova, she authored the Manual
for the Practical Use of a Dance Archive.

EN
Rozi Mákó works in structured improvisation,
experimental music and with the unrepeatable eternity
of the present moment. In addition to her studies in
classical and jazz piano, Rozi Mákó was constantly
open to various trends in electronic music, which she
later studied at the sonology department of the Royal
Conservatory of The Hague in the Netherlands. Her live
performances are slowly unfolding musical experiences
that are both gently harmonious and embarrassingly
noisy. The sounds appearing in the musical structure
created by Mákó invite the listener to travel; meditative
immersion in continuous renewal. In recent years, she
has presented her audiovisual performance NEST with
great success at several festivals. She is also active in
many other music projects, be it an audiovisual dance
performance (URFORM) or analogue-industrial techno
(Committee, Tsering). She is currently working on her
debut album, which will be released in 2023.