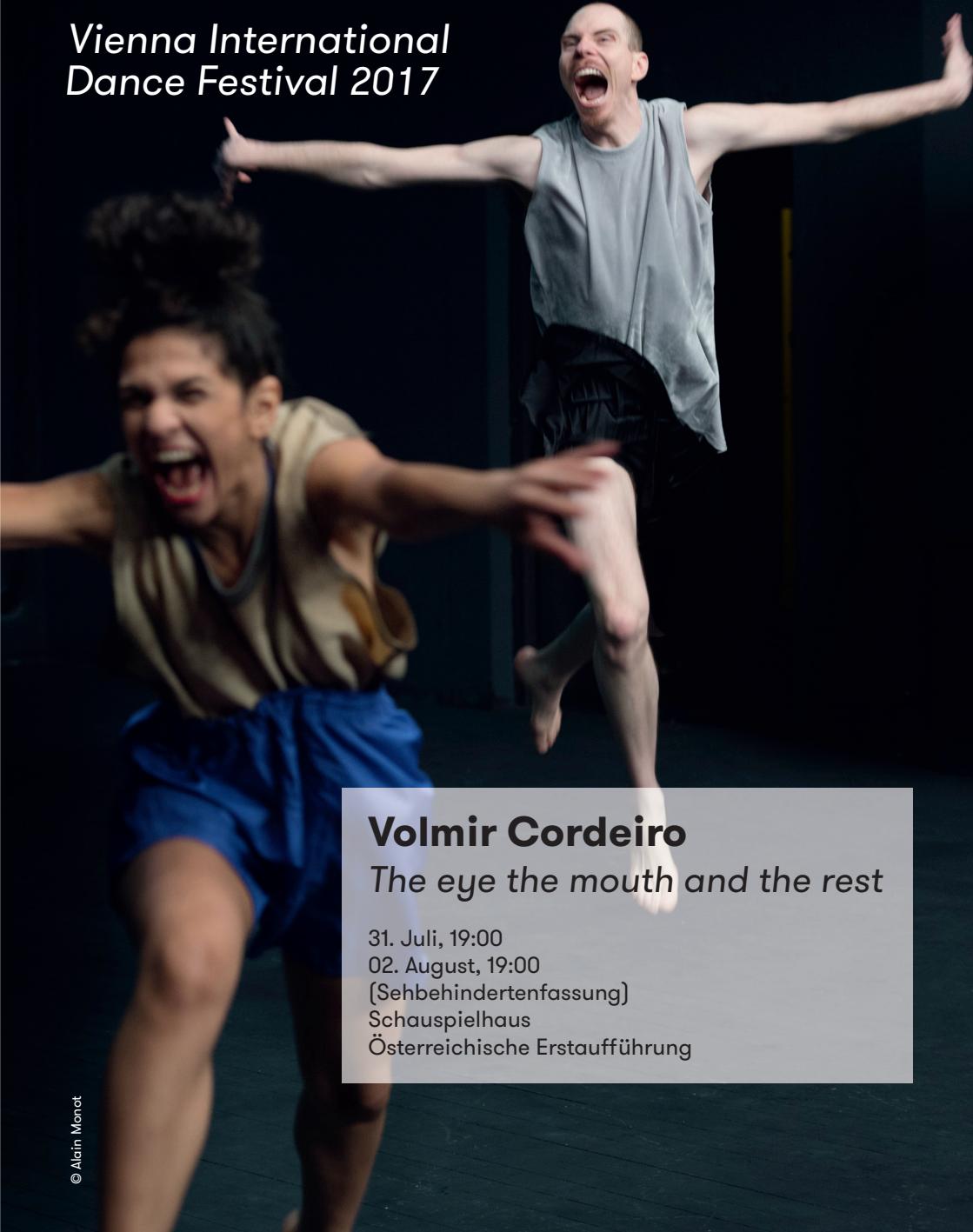


IMPULSTANZ

Vienna International
Dance Festival 2017



Volmir Cordeiro

The eye the mouth and the rest

31. Juli, 19:00

02. August, 19:00

(Sehbehindertenfassung)

Schauspielhaus

Österreichische Erstaufführung

IMPULSTANZ

Vienna International
Dance Festival



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BUNDESKANZLERAMT ÖSTERREICH

With the support of
the Culture Programme
of the European Union



Volmir Cordeiro bei ImPulsTanz

Performance

2015

Inês

Volmir Cordeiro
(Choreographer, Performer)

Residency

2015

Credits

Choreografie Volmir Cordeiro

Performance

Volmir Cordeiro, Marcela Santander Corvalán,
Isabela Santana, Calixto Neto

Licht Abigail Fowler

Sound Cristián Sotomayor

Soundtechnik Arnaud De La Celle

Kostüm Lucas Ossendrijver

Kostümassistentz Boramy Viguier

Beratung

Carolina Mendonça, Ana Paula Kamozaki

Produktionsleitung Margot Videcoq

Audiodeskription

in deutscher und englischer Sprache
bei beiden Vorstellungen

Deutscher Text und Stimme Sabine Macher

Englischer Text und Stimme William Elliot

Touch Tour für blindes und sehbehindertes

Publikum jeweils eine Stunde vor
Vorstellungsbeginn

Premiere

28.02.2017, Le Quartz Scène national de Brest

Dauer 75 min

Koproduktion CND Centre National de la Danse, Pantin, Le Quartz Scène nationale de Brest, Centre chorégraphique national de Caen en Normandie im Rahmen von Accueil-Studio, Ministère de la Culture et de la Communication, Île-de-France, Département de la Seine-Saint-Denis

Mit Unterstützung von

Adami, Arcadi Île-de-France



The eye the mouth and the rest

“If man did not sometimes shut his eyes of his own volition, he would no longer be able to see what is worth seeing.”

“The eyes alone can still scream.”

René Char

Meine Arbeit ist zwischen diesen beiden Gedanken angesiedelt.

Wenn man die Struktur des Auges untersucht, führt das direkt dazu, das Sehen als eine Handlung zu betrachten, eine Form des Wahrnehmens, die sich zuallererst in Bewegung ausdrückt. Für The eye the mouth and the rest wird das Auge als taktiles Sinnesorgan verstanden, das nicht nur aufnimmt, sondern eigentlich sogar produziert, was es sieht.

Es ist ein Auge, das alles ausfindig macht, was in meinen Worten und Handlungen liegt, was mein Wesen stetig heimsucht. Durch das Auge betrachten wir das Leben: unser Inneres, das Vormenschliche, das Greifbare und Animaleiche, die Erregung der Gedanken, Dunkelheit, Abwesenheit, Besitz, Metamorphose, Exorzismus, Künstlichkeit und Sehnsucht. Das Auge, Gefangener des Körpers, versucht sich darüber hinaus zu wagen und bringt die außerkörperliche Erfahrung zum Ausdruck sowie die umgebenden Landschaften.

My work takes place between these two thoughts.

Exploring the concept of the eye leads directly to the idea of vision as an act, a way of “seeing” that is first and foremost expressed in movement. For this work, the eye is understood as a tangible source of sensations, not only recording, but more accurately, producing what it sees. Here, the eye is *an-eye-that-seeks out all that that goes into my words and actions, all that currently haunts my being*. Through the eye we contemplate life: our inner-selves, the pre-human, tactile and animal, the agitation of thought, darkness, absence, possession, metamorphosis, exorcism, artifice and desire. The eye, prisoner of the body, tries to venture beyond it and embody the out-of-body and the surrounding landscapes.

Volmir Cordeiro, 2016

Everything will be open to transfer and appropriation. We start with the eye and move towards all that is round:

Sun,
Egg,
Moon,
Buttocks,
Testicles,
Ring,
Globe,
Arena,
Head,
Earth,

Lake ... and so many other worldly things. Dancing the eye, its shape, functions and mythology, is a way for the flesh to experience what it means to absorb, assimilate and then expel. The eye as generator, a source of images and a way to capture the world in movement. We will experiment with eyes until we see them everywhere. A crowd of eyes. We will rub them up against surfaces and energetically explore depths. In order to invent polysemous gestural vocabulary, I will evoke the eye's physicality through the actions related to it:

Crying,
opening and closing,
staring,
blinking,
squeezing,

peeking,
flaring,
coloring,
devouring,
crossing,
flying,
piercing,
breaking and entering.

For this creation, the eye is a means to investigate what is interior, latent, pre-human, tactile, animal, cogitative, dark and intense.

I want to dance a seeking eye, one that will look for what is invisible, deep, hidden and mysterious in the world; that great mass I call “what remains”, that nameless thing, unseeable, underground, lost and untouchable, which makes us close our eyes and let out an inner scream, then open them to see what we dare not to look at.

Dance a dance that embodies the eye. Dance what the eye does not see, when it is looking. Dance what remains in us, forgotten, rejected, pushed aside. Dance our fear of what we see.

Volmir Cordeiro, April 2016



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"I often begin my process by asking the following questions: how can I look at the audience? What are the ways in which I can establish eye contact? What am I aiming to show and what am I hiding with the kind of vocabulary I use to approach the audience in each piece? I'm fascinated by the fact that we are inevitably creatures that can be seen as well as creatures that can see, but what I'm really interested in, is the moment when looking at each other becomes a kind of irreverent act. So for this project, I'm less interested in the eye as the window to the soul, and more in the eye's cannibalistic appetite and the way in which it is expressed in the world - striking out, turning away, fading and diffusing. By turns, vehicle, place, landscape and movement, the eye itself is a kind of sensory passage that structures the relationship between our inner and social worlds, between private and public, inside and out. I think that our eyes expand the way in which we negotiate between our inner will and the influence of external things, objects and others, which we encounter through sight. The eyes are a two way street. The eye is silent, yet speaks to our contrasts, permeability, influences, contradictions and our desire for defense, protection and projection. The list of all the things that attract me to the eye is a long one!"

What's more, the eye is omnipresent in the sense that it is associated with thought, emotion, understanding, touch, with our social nature and above all with the way we control our desires. For this piece, the eye seemed to me to be the organ the best suited for an attempt to "catch" the body, to possess it and to understand what a body means today. The eye is a means to reconnect with the entire body, pushing its limits of sensitivity and movement and investigating its visual forms. Getting back to the body is first and foremost taking back possession of life and what is living. We see with the entire body. The body becomes the eye. I should also say that thinking about the eye equally means seriously considering its political aspects. This is another reason why I was attracted to the concept of the eye. In the unstable world in which we live, we must always ask ourselves who is able to see, who has the ability, or even the right to see and who can speak about what is seen. We could have started with the mouth, but actually it's our endpoint."

Volmir Cordeiro
Extract from an interview with Hervé Pons

The Humane Body

Ways of seeing dance

Jeder Körper ist eine Besonderheit an sich und unterscheidet sich von allen anderen. In *The Humane Body* versuchen die Tanzwochen Wien gemeinsam mit Centre National de la Danse in Paris, Kaaithéâtre in Brüssel und The Place in London allen diesen Besonderheiten den Zugang zum Tanz zu verbessern. In *Ways of seeing dance* geht es um blinde Menschen und um die Erweiterung von Sehweisen.

Immer wieder hatte ich während der Entwicklung der Idee, zeitgenössischen Tanz für ein blindes und sehbehindertes Publikum erlebbar zu machen, Zweifel, wie sinnvoll es sei, ausgerechnet eine derart auf Visualität ausgerichtete Kunstform an sehbehinderte Menschen heranzutragen. Nach unserer bisherigen Beschäftigung mit dem Thema bin ich überzeugt, dass gerade der Tanz als Erlebnis für Blinde eine spannende künstlerische Herausforderung ist und durch seine Körperllichkeit und Emotionalität ein gemeinsames Erleben von Sehenden und Blinden in hohem Maß möglich und interessant macht.

Transkription, das Beschreiben ist ein erster Schritt und in Zeiten des konzeptuellen und referenziellen Tanzes eine wichtige Seite der Vermittlung. Guten Tanz zu erleben ist aber auch mit Bewegungsgefühl verbunden, man kann Bewegungen körperlich nachempfinden. Tanz kommt aus dem Körper und kann sich übertragen, kann Körper verbinden, in einen Gleichklang oder Widerstand bringen. Tanz hat also Fähigkeiten, die näher der Musik als dem Theater sind und emotionales Empfinden und Erkennen möglich machen. Wie also kann man neben der verbalen Vermittlung diese emotionale Kommunikation aktivieren und Tanz für ein blindes Publikum erfahrbar machen?

Each body is originality in itself and is different from all others. In *The Humane Body*, Tanzwochen Wien, together with Centre National de la Danse in Paris, Kaaithéâtre in Brussels and The Place in London, try to improve the access to dance for every peculiarity. *Ways of seeing dance* is about blind people and the expansion of ways of seeing.

Again and again, during the development of the idea of making contemporary dance an experience for a blind and visually impaired audience, I had doubts how useful it was to apply a mostly visual art form to visually impaired people. With our experience so far, I am convinced to conceive dance as an experience for blind people is an exciting artistic challenge, and through its physicality and emotionality, it makes a common experience for seeing and visually impaired people very possible and interesting.

Transcription, describing is a first step and, in times of conceptual and referential dance, an important aspect of mediation. However, experiencing good dancing is also connected with a feeling of movement, one can feel movement physically. Dance comes from the body and can transmit itself, can connect bodies, bring them in harmony or resistance. Dance, therefore, has abilities that are closer to music than theatre and make emotional perception and recognition possible. So how can one activate this emotional communication as well as the verbal description and make dance an experience for a blind audience?

ImPulsTanz 2017 zeigt vier Beispiele. Simon Mayers Sons of Sissy, ein hochmusikalisches und rhythmisches Tanzstück, beginnt mit einer Touch Tour für blinde Menschen und vermittelt sich mit einer Audiodeskription. Anne Jurens Anatomie bringt sehendes und sehbehindertes Publikum auf eine Stufe und lädt zu einem akustisch vermittelten Gang durch das Innere des eigenen Körpers. Vera Tussing spielt in *The Palm of Your Hand #2* mit Berührungen und setzt ihr Publikum in gemeinsame Bewegung. Volmir Cordeiros *The eye the mouth and the rest* setzt verschiedene akustische Reize ein und bietet eine künstlerische Audiobeschreibung an. In einem für das Publikum offenen Symposium *Inner Visions* beschäftigen sich blinde Menschen, Künstler_innen und Fachleute mit Fragen um die Vermittlung von Tanz jenseits seiner Visualität.

ImPulsTanz 2017 shows four examples. Simon Mayer's Sons of Sissy, a highly musical and rhythmic dance piece, begins with a touch tour for blind people and is presented with an audio description. Anne Juren's Anatomy brings the seeing and visually impaired audience on one level and invites to an acoustically triggered walk through the inside of your own body. Vera Tussing plays with touching in *The Palm of Your Hand #2* and puts her audience commonly in motion. Volmir Cordeiro's *The eye the mouth and the rest* uses various acoustic stimuli and offers an artistic audio description.

In the symposium *Inner Visions*, open to the public, blind people, artists and experts deal with questions about the mediation of dance beyond the visual.

Michael Stolhofer

Veranstaltungen im Rahmen von The Humane Body

Simon Mayer

Sons of Sissy
 24. Juli, 21:00 (in deutscher Sprache,
 mit einführender Touch Tour um 20:00)
 Volkstheater

Anne Juren

Anatomie
 28. Juli, 19:15 (in deutscher Sprache)
 29. Juli, 19:00 (in englischer Sprache)
 Kasino am Schwarzenbergplatz

The Humane Body Symposium

Inner Visions - Ways of seeing dance
 30. Juli, 11:00
 DAS OFF THEATER
 Eintritt frei

Vera Tussing

The Palm of Your Hand #2
 30. Juli, 17:00
 (mit einführender Touch Tour um 16:00)
 30. Juli, 21:00
 (mit einführender Touch Tour um 20:00)
 Leopold Museum

Volmir Cordeiro

The eye the mouth and the rest
 31. Juli, 19:00
 (mit einführender Touch Tour um 18:00)
 2. August, 19:00
 (mit einführender Touch Tour um 18:00)
 Schauspielhaus



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Biographies

Volmir Cordeiro

born in 1987 in Brazil, is choreographer and dancer. First he graduated in theater and worked with the Brazilian choreographers Alejandro Ahmed, Cristina Moura and Lia Rodrigues. In 2012 he graduated from Essais, Angers Chorographic Center's experimental dance training, with Céu, a much regarded solo work that extensively toured European and Brazilian dance festivals, and now he is working on a PhD thesis on the figures of marginality in contemporary dance. Volmir Cordeiro has performed in the projects of Xavier Le Roy, Laurent Pichaud, Rémy Héritier, Emmanuelle Huynh, Jocelyn Cottencin and Vera Mantero. In 2014, he created the solo *Inês*, and in 2015, the duet *Epoque* with the Paris based Chilean dancer Marcela Santander Corvalán. He has just closed a first cycle of his work, made of the three solos: *Céu*, *Inês* and *Rue* (created in October 2015 at Musée du Louvre, in collaboration with FIAC). Volmir Cordeiro was associate artist at Ménagerie de Verre in 2015 and since 2017 he is associate artiste at Centre National de la Danse, Pantin. Volmir regularly teaches in choreography courses such as the ex.e.rce master program in Montpellier or the master in Drama in Ghent. www.volmircordeiro.com

Isabela Santana

born in Brazil, studied initially in theater and performance. She won the Klauss Vianna dance award from the Brazilian National Art Foundation for her creation *Immanence – contrast with an external reality*. She also followed the intensive accompanied training program at the Lisbon Centre of Movement (CEM) and is currently completing the ex.e.rce masters degree in choreographic studies - research and performance at ICI-CCN Montpellier / Languedoc-Roussillon and Paul Valéry University.

Marcela Santander Corvalán

born in Chile, got trained in dance-theater at the Paolo Grassi School of Dramatic Arts in Milan, as well as in contemporary dance at the Centre national de danse contemporaine in Angers under the direction of Emmanuelle Huynh. She also studied history at Trento University in Italy and dance at Paris 8 University. Since 2011, she has been working with choreographers Dominique Brun (*Sacre #197* and *Sacre #2*) and Faustin Linyekula (*Stronghold*). She collaborated with choreographer Mickaël Phelipeau on his works *Chorus*, *Set-Up*, *Kritt* and *Footballeuses* and on the artistic direction of the À Domicile festival. In September 2014, she created her first project, *Something around the sound*, in collaboration with Clarisse Chanel. She has been an associate artist-performer at Le Quartz Scène national Brest since 2014, where she created the pas-de-deux *Epoque* with Volmir Cordeiro in 2015, and the solo *Disparue* in 2016.

Calixto Neto

born in Brazil in 1981, studied theater at Pernambuco National University and began dancing at the age of 20, when he was invited to join the Recife Experimental Dance Troupe. He performed with Lia Rodrigues' company between 2007 and 2013, and between 2013 and 2015 he studied in the ex.e.rce master program in choreography at CCN, Montpellier / Languedoc Roussillon, where he created the solo work *Petites Explosions* and the pas-de-deux *Pipoca* with Bruno Freire. He is currently continuing his work with Bruno Freire and performing in Mette Ingvarseten's work *7 Pleasures* as well as collaborating on a collective piece, *And we are not at the same place* (with Aria Boumpaki, Noga Golan and Pauline Brun), for the Athens and Epidaurus Festival.

Abigail Fowler

born in Paris in 1984, trained in interior design and communication at the Angers Fine Arts Graduate School. During her studies, she worked as a visual artist in collaboration with dancers from the Angers CNDC. She then decided follow an education in stage lighting with lighting engineers such as George Portelli and Caty Olive. After her degree (DNSEP), she began to work as a lighting manager for David Wampach, Éléonore Didier, Fanny de Chaillé, Fred Deslias, Gaëlle Bourges, Philippe Quesne and Erika Zueneli. Today, she works as a lighting engineer for dance and contemporary theater shows with Gaëlle Bourges, Mickaël Phelipeau, Vincent Thomasset, Christophe Ives and Cédric Andrieux, Éléonore Didier, Eric Sadin, Johann Maheut, Madeleine Fournier and Jonas Chéreau.

Cristian Sotomayor

is a Chilean percussionist and sound designer. Part of the label Les disques Bien, he now runs his own sound design studio in Paris and produces the FM radio show *Euphonie*. He has created sound installations for the National Art Gallery in Santiago, the Metrònom in Barcelona and the Foundation Cartier in Paris. He plays with bands in Chile (with singer Leo Quinteros), Brazil (with rock group Bahia Saci Tric and UFBA's experimental percussion group) and France (with Seb Martel). He works in the studio for singers Emmanuelle Parrenin, Camille and Armelle Pioline. He also works in the theatre and with choreographers Claudia Triozzi, Enora Rivière, Latifa Laâbissi and Danya Hammoud.

Carolina Mendonça

born in Brazil, studied theatre at the University of São Paulo. Her work mixes several disciplines: theatre, dance, performance and visual art. She is one of the artists in residence for the project *LOTE#1* run by choreographer Cristian Duarte and has also taken part in workshops run by artists Marcelo Evelin, Paz Rojo, David Zambrano and Cristian Duarte. She created the works *Sans Titre* (2006) and *Paysage avec un Homme et une Femme* (2009) and also *Valparaiso* and *h-i-d-r-a* (2011). She assists choreographer Marcelo Evelin with several of his shows and is currently completing a Master's in Choreography and Performance in Gießen, Germany.

Ana Paula Kamozaki

born in Brazil, is a choreographer, physical therapist and dance teacher. Her interest for body and movement led her to study different ways of expression and therapeutic practices as transformation tools. She has been collaborating with several Brazilian choreographers since 1999. She was part of Lia Rodrigues company (Rio de Janeiro) and during eight years she was participating in several creations, international tours and workshops. In parallel, she has contributed to the development of Nucleo 2, a professional training group, within the dance school of Maré. Thanks to her work with non professional dancers of different ages and backgrounds, she developed a wide experience in the field of education through movement.

Margot Videcoq

After studying literature and a Master in theatrical arts in Brazil, Margot Videcoq completed a diploma in contemporary dance at Paris 8 University and the *Essais* course at the CNDC in Angers under the direction of Emmanuelle Huynh. She has worked with choreographer Latifa Laâbissi as the coordinator for the *Figure Project* and the *Extension Sauvage* festival, a rural dance festival that takes inspiration from the countryside. She curated performances for Nancy Cunard's *Atlantique noir* exhibition at the Quai Branly museum and along with David Sanson, created the Collège des Bernardins performing arts festival the Biennale du Divers. Today she shares her time between consulting on artistic projects and curating shows and performances for various events. Since 2015, Margot Videcoq has been teaching in the bachelor of performing arts program at Rennes 2 University.



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Änderungen vorbehalten

Preis: € 3,20

Spielplan

07. JULI–27. AUGUST

JAN FABRE

STIGMATA – Actions & Performances 1976–2016
Täglich 10:00–18:00,
Donnerstag bis 21:00,
Leopold Museum

13. JULI DONNERSTAG

Jan Fabre

I am a Mistake
A new performance
21:30, Leopold Museum

14. JULI FREITAG

Michael Laub / Remote Control Productions

Fassbinder, Faust and the Animists
21:00, Akademietheater

15. JULI SAMSTAG

Liz King

Out of Life
17:30, Akademie der bildenden Künste Wien

Vernissage

Takao Kawaguchi & Dance Archive Network
Homage to Kazuo Ohno
19:30, Odeon, Eintritt frei

Compagnie Catherine Diverrès

Ô Senseï & Stance II
20:00, Odeon

Filmvorführung

Rainer Werner Fassbinder
Beware of a Holy Whore
21:30, KINO WIE NOCH NIE

15. JULI–12. AUGUST

Takao Kawaguchi

Homage to Kazuo Ohno
Zu den Vorstellungen im Odeon geöffnet
Eintritt frei

16. JULI SONNTAG

Elina Maligina

The development of interdependence
10:00–18:00, Leopold Museum

Filmvorführung

Rainer Werner Fassbinder
Beware of a Holy Whore
13:00, METRO Kinokulturhaus

Workshop Opening Lecture

«Impressions'17»
16:00, Arsenal, Eintritt frei

[8:tension] Costas Kekis, Anna Prokopová & Petr Ochvat

It beats soft in the veins
19:00, Kasino am Schwarzenbergplatz

Michael Laub / Remote Control Productions

Fassbinder, Faust and the Animists
21:00, Akademietheater

17. JULI MONTAG

Lisa Hinterreithner with Rotraud Kern

Do-Undo
19:00, mumok

Compagnie Catherine Diverrès

Ô Senseï & Stance II
20:00, Odeon

Michael Laub / Remote Control Productions

Fassbinder, Faust and the Animists
21:30, Akademietheater

18. JULI DIENSTAG

Elina Maligina

The development of interdependence
10:00–18:00, Leopold Museum

Jan Fabre / Troubleyn

Belgian Rules / Belgium Rules
20:00, Volkstheater

[8:tension] Costas Kekis, Anna Prokopová & Petr Ochvat

It beats soft in the veins
21:00, Kasino am Schwarzenbergplatz

19. JULI–13. AUGUST

Anne Teresa De Keersmaeker / Rosas

Re:Rosas!
Zu den Öffnungszeiten des mumok

19. JULI MITTWOCH

Doris Uhlich

Seismic Night
19:00, Odeon

Salva Sanchis

Radical Light
21:30, Akademietheater

Roland Rauschmeier with Alex Bailey

Consumption As A Cause Of Coming Into Being
23:00, Schauspielhaus

20. JULI DONNERSTAG

Jan Fabre / Troubleyn

Belgian Rules / Belgium Rules
20:00, Volkstheater

[8:tension] Claire Vivianne Sobottke

strange songs
21:00, Kasino am Schwarzenbergplatz

Lisa Hinterreithner with Rotraud Kern

Do-Undo
21:00, mumok

21. JULI FREITAG

Akemi Takeya

LEMONISM Vol. 2
LEMONISM X MINIMALISM / SYMBOLISM / CUBISM / DADAISM & LEMONISM X ACTIONISM / JAPONISM
19:00, Leopold Museum

Filmvorführung
Matthew Barney, Erna Ómarsdóttir & Valdimar Jóhannsson
Union of the North
20:15, mumok kino

Jan Fabre / Troubleyn
Belgian Rules / Belgium Rules
20:30, Volkstheater

Doris Uhlich
Seismic Night
21:30, Odeon

22. JULI SAMSTAG

[8:tension] Claire Vivianne Sobottke
strange songs
19:30, Kasino am Schwarzenbergplatz

Mathilde Monnier & La Ribot
Gustavia
21:00, Akademietheater

23. JULI SONNTAG

Filmvorführung
Matthew Barney, Erna Ómarsdóttir & Valdimar Jóhannsson
Union of the North
17:00, mumok kino

Marlene Monteiro Freitas with Andreas Merk
Jaguar
19:00, Odeon

Amanda Piña & Daniel Zimmermann / nadaproductions
WAR (Ein Kriegstanz)
21:30, Volkstheater

24. JULI MONTAG

[8:tension] Gaëtan Rusquet
As We Were Moving Ahead
Occasionally We Saw
Brief Glimpses of Beauty (in process)
18:30, Leopold Museum

[8:tension] Samira Elagoz
Cock, Cock.. Who's There?
19:30, Kasino am Schwarzenbergplatz

Cecilia Bengolea & François Chaignaud
DFS
21:00, Volkstheater

27. JULI DONNERSTAG

Ivo Dimchev & guests
Avoiding deLIFEath
16:00–24:00
mumok Hofstallung

Ich bin O.K. Dance Company
Getrennt-Vereint
19:30, Akademietheater

[8:tension] João dos Santos Martins & Cyriaque Villemiaux
Autointitulado
20:00, Schauspielhaus

Mark Tompkins / La Cie. I.D.A.
Le Printemps
21:30, Odeon

28.–30. JULI

IDOCDE Symposium on Contemporary Dance Education
why compromise. mind the dance
Arsenal

François Chaignaud
Думи мои / Dumy Moyi
18:00, Leopold Museum

Anne Juren
Anatomie
19:15, Kasino am Schwarzenbergplatz

Philipp Gehmacher
Die Dinge der Welt
19:30, mumok

Florentina Holzinger
Fight Club Dancehall Bolero
21:00, MuseumsQuartier
Haupthof, Eintritt frei

Salva Sanchis & Anne Teresa De Keersmaeker / Rosas
A Love Supreme
21:00, Volkstheater

François Chaignaud
Думи мои / Dumy Moyi
22:30, Leopold Museum



29. JULI SAMSTAG**Ivo Dimchev & guests**

Avoiding deLIFEath
16:00–24:00
mumok Hofstallung

Anne Juren

Anatomie
19:00, Kasino am
Schwarzenbergplatz

Superamas

Vive l'Armée!
20:30, Akademietheater

[8:tension] João dos Santos Martins & Cyriaque Villemaux

Autointitulado
21:00, Schauspielhaus

Mark Tompkins / La Cie. I.D.A.

Le Printemps
22:00, Odeon

30. JULI SONNTAG**The Humane Body Symposium**

Inner Visions –
ways of seeing dance
11:00, DAS OFF THEATER
Eintritt frei

Vera Tussing

The Palm of Your Hand #2
17:00, Leopold Museum
16:00 Einführung für
Blinde und Sehbehinderte

François Chaignaud


Думи moi / Dumi Moyi

18:00, Leopold Museum

Philipp Gehmacher

Die Dinge der Welt
19:00, mumok

Simon Mayer

SunBengSitting
19:30, Kasino am
Schwarzenbergplatz

François Chaignaud


Думи moi / Dumi Moyi
22:30, Leopold Museum

31. JULI MONTAG**Volmir Cordeiro**

The eye the mouth
and the rest
(Sehbehindertenfassung)
19:00, Schauspielhaus
18:00 Einführung für
Blinde und Sehbehinderte

Koffi Kôkô & Floros Floridis

THINK ABOUT ...
20:30, Akademietheater

Christian Rizzo / ICI-CCN Montpellier

ad noctum
22:00, MuseumsQuartier –
Halle G

Germaine Acogny / Mikaël Serre

Somewhere at the Beginning
21:00, Akademietheater

[8:tension] Rachael Young with Dwayne Antony

OUT
23:00, Kasino am
Schwarzenbergplatz

03. AUGUST DONNERSTAG**Research Project Showing****Jan Fabre Teaching Group**

I am blood - A medieval fairytale
16:30, Max Reinhardt Seminar

Mårten Spångberg

Digital Technology
18:00, Leopold Museum

Simon Mayer

SunBengSitting
19:15, Kasino am
Schwarzenbergplatz

Christine Gaigg / 2nd nature

CLASH
19:30, Odeon

Wim Vandekeybus / Ultima Vez

Mockumentary of
a Contemporary Saviour
21:00, Volkstheater

Simone Augterlony & Jen Rosenblit

Everything Fits In The Room
21:00, Nordbahn-Halle beim
Wasserturm, Leystraße /
Ecke Taborstraße

Christine Gaigg / 2nd nature

CLASH
23:00, Odeon

04. AUGUST FREITAG**Simone Augterlony & Jen Rosenblit**

Everything Fits In The Room
19:00, Nordbahn-Halle beim
Wasserturm, Leystraße /
Ecke Taborstraße

Peter Pleyer

The Ponderosa Trilogy
19:00, mumok

Christian Rizzo / ICI-CCN Montpellier

ad noctum

21:00, MuseumsQuartier –
Halle G

Mårten Spångberg

Digital Technology
20:15, Leopold Museum

[8:tension] Rachael Young with Dwayne Antony

OUT
21:00, Kasino am
Schwarzenbergplatz

Raimund Hoghe

Lettere amorose, 1999 - 2017
22:00, Odeon

05. AUGUST SAMSTAG**Marie-Caroline Hominal**

The Triumph of Fame
12:00–15:00 + 16:00–18:00,
Leopold Museum

[8:tension]**Oneka von Schrader**

Panda Express
19:30, Schauspielhaus

Dance Contest

Rhythm is a Dancer
Hosted by Storm
20:00, Arsenal,
Eintritt frei

Dada Masilo / The Dance Factory

Swan Lake
21:00, Volkstheater

Simone Augterlony & Jen Rosenblit

Everything Fits In The Room
23:00, Nordbahn-Halle beim
Wasserturm, Leystraße /
Ecke Taborstraße

06. AUGUST SONNTAG**[8:tension]****Oneka von Schrader**

Panda Express
18:30, Schauspielhaus

[8:tension] Ola Maciejewska

BOMBYX MORI
20:00, Odeon

[8:tension] Ola Maciejewska

BOMBYX MORI

20:00, Odeon

Christine Gaigg / 2nd nature

fickt euch doch ins knie
20:00, mumok

Dada Masilo / The Dance Factory

Swan Lake
21:00, Volkstheater

Ian Kaler

LIVE
21:30, Akademietheater

07.–10. AUGUST**Performance Situation House**

Ehemaliges k. und k. Post- und
Telegraphenamt

07. AUGUST MONTAG**Marie-Caroline Hominal**

The Triumph of Fame
12:00–15:00 + 16:00–18:00,
Leopold Museum

Christine Gaigg / 2nd nature

fickt euch doch ins knie
19:00, mumok

Dada Masilo / The Dance Factory

Swan Lake
21:00, Volkstheater

Navaridas & Deutinger

Pontifex
21:00, Kasino am
Schwarzenbergplatz

08. AUGUST DIENSTAG**Marie-Caroline Hominal**

The Triumph of Fame
12:00–15:00 + 16:00–18:00,
Leopold Museum

Daniel Aschwanden

Goldberg 365
18:30, 48er-Tandler

Filmvorführung

Thierry De Mey
Rosas danst Rosas
20:00, mumok kino

[8:tension] Ola Maciejewska

BOMBYX MORI
21:30, Odeon

09. AUGUST MITTWOCH**Maria F. Scaroni**

walk+talk
19:00, mumok

Navaridas & Deutinger

Pontifex
20:00, Kasino am
Schwarzenbergplatz

Dada Masilo / The Dance Factory

Giselle
21:00, Volkstheater

LizArt Productions & toxic dreams

THE AUDITION
For the Role of Stephen Hawking in THE THEORY OF EVERYTHING
22:30, Schauspielhaus

10. AUGUST DONNERSTAG**Doris Uhlich**

Seismic Session

18:00, Wiener Secession,

Eintritt frei

Oleg Soulimenko with Alfredo Barsuglia & Jasmin Hoffer

LOSS
19:00, Leopold Museum

Dada Masilo / The Dance Factory

Giselle
20:00, Volkstheater

Filmvorführung

Thierry De Mey
Rosas danst Rosas
21:00, mumok kino

Takao Kawaguchi

About Kazuo Ohno
21:30, Odeon

11. AUGUST FREITAG**LizArt Productions & toxic dreams**

THE AUDITION
For the Role of Stephen Hawking in THE THEORY OF EVERYTHING
19:00, Schauspielhaus

**11.–13. AUGUST****Life Long Burning Symposium**

Crisis? What Crisis?!
Dance & Aesthetic – Dance & Labour – Dance & Politics
Ehemaliges k. und k. Post- und Telegraphenamt

21:00, mumok kino

Salva Sanchis & Anne Teresa De Keersmaeker / Rosas

A Love Supreme
21:00, Volkstheater

Research Project Showing
Angela Schubot & guests
the inside is the outside
is the inside : about nothing
19:00, Probebühne Volksoper

Dada Masilo /
The Dance Factory
Giselle
21:00, Volkstheater

12. AUGUST SAMSTAG

Paara / Terence Lewis
Contemporary Dance Company
The Kamshet Project
14:00, Arsenal

Final Workshop Showing
«expressions'17»
16:00, Arsenal,
Eintritt frei

Hungry Sharks
Hidden in plain sight
18:00, Arsenal

Maria F. Scaroni
walk+talk
19:00, mumok

Ismael Ivo /
Biblioteca do Corpo®
Oxygen
20:00, Arsenal

Takao Kawaguchi
About Kazuo Ohno
21:30, Odeon

13. AUGUST SONNTAG

Doris Uhlich
Seismic Session
15:00, Wiener Secession,
Eintritt frei

Oleg Soulimenko
with Alfredo Barsuglia
& Jasmin Hoffer
LOSS
18:00, Leopold Museum

[8:tension] Award Ceremony
Casinos Austria Prix Jardin d'Europe & FM4 Fan Award
Hosted by Florentina Holzinger & Dirk Stermann
19:30, Kasino am Schwarzenbergplatz
Eintritt frei mit Zählkarte

Music Album Premiere
Ivo Dimchev
Sculptures
22:00, Volkstheater

IMPULSTANZ SOCIAL

ImpulsTanz Party

Mit Sixtus Preiss & Band live (Affine Records), MOTSA & HANNA x D!ZZY
16. Juli, 22:00, Kasino am Schwarzenbergplatz

danceWEB Party

Mit Yasmo & die Klangkantine live, Patrick Pulsinger, Archie Burnett & Brahms „Bravo“ LaFortune
11. August, 22:00, Kasino am Schwarzenbergplatz

FESTIVAL LOUNGE social

daily from 10pm on,
admission free
Burgtheater Vestibül
Universitätsring 2, 1010 Vienna

FM4 Friday

feat. Makossa & Sugar B, Sweet Susie, Katharina Seidler, Christian Fuchs, DJ Phekt & DJ Cut-Ex

Wednesday live'n'local

feat. Koenig, Hearts Hearts, Sketches on Duality, Tony Renaissance & The P's Affine im Sommer

feat. Zanshin, The Reboot Joy Confession, Wandl, Cid Rim, The Clonious & Lehrl

as well as Disco Nostra, DJ Prohaska, Pezo Fox & Rawkat, Franco Forte, In Dada Social, Kristian Davidek & General Touch, Club Desirée, Sweet Heat DJ Team, Katja Schröckenstein, Roman Rauch & Moony Me, Die Migrantigen, Dark Euphoria feat. FANKS, Hedonismus Hacienda, True Dogs Show
No Shame feat. Preddy Tendergrass, Worst Messiah, The ZEE's, ImpulsTanz artists, staff & guests on decks and many more

BUCHPRÄSENTATIONEN

Mary Overlie

Standing In Space:
The Six Viewpoints
Theory & Practice
16. Juli, 18:00, Arsenal
Eintritt frei

Sarah Binder, Sarah Kanawin, Simon Sailer & Florian Wagner

Tanz im Film. Das Politische in der Bewegung
25. Juli, 17:30, mumok kino

Peter Stamer, Silke Bake & Christel Weiler

How to Collaborate?
Questioning Togetherness in the Performing Arts
08. August, 20:00 im Rahmen von Performance Situation House, Ehemaliges k. und k. Post- und Telegraphenamt

Nikolaus Gansterer, Emma Cocker & Mariella Greil

Choreo-graphic Figures. Deviations from the Line
12. August, 14:30, im Rahmen von Life Long Burning Symposium, Ehemaliges k. und k. Post- und Telegraphenamt

ImpulsTanz 2017
Programmänderungen vorbehalten

IMPULSTANZ

Vienna International Dance Festival

13 July — 13 August 2017



With Diego Agulló, Dragana Alfirevic, Daniel Aschwanden, Silke Bake, Selma Banich, Claudia Bosse, Anne Breure, Igor Dobricic, Samira Elagoz, Katalin Erdödi, Gurur Ertem, Nikolaus Gansterer, Philipp Gehmacher, Mariella Greil, Eisa Jocson, Astrid Kaminski, Isabel Lewis, Vanessa Joan Müller, Ofelia Jarl Ortega, Berno Odo Polzer, Gerald Raunig, Maria F. Scaroni, Angela Schubot, Mårten Spångberg, Biljana Tanurovska-Kjurkovski, Ivana Vaseva, Rok Vever, Yosi Wanunu, Simone Willeit, Jasmina Zaloznik – as well as Vienna based and Festival artists, the Crisis? What Crisis?! Team – and more guests and hosts to be announced!

Crisis? What Crisis!?

Dance & Aesthetics – Dance & Labour – Dance & Politics

11–13 August 2017

Ehem. k. und k. Post- und Telegraphenamt
Zollergasse 31, 1070 Wien

Regular updates at impulstanz.com + lifelongburning.eu

#Impulstanz17



BUNDESKANZLERAMT ÖSTERREICH

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Foto: Hertha Hurnaus

A K K U N S T P R O J E K T E

Ingeborg Strobl, FLORA

Ausstellung im Beratungszentrum AK Wien

kultur.arbeiterkammer.at

