

# OLA MACIEJEWSKA BOMBYX MORI

FRANCE/NETHERLANDS/POLAND

06. August, 20:00  
08. August, 21:30  
Odeon  
Österreichische Erstaufführung

## [8:tension]

### Ola Maciejewska bei ImPulsTanz

2016 Future Read in Concrete and Stone  
Bojan Djordjev (Performer)

### Credits

**Konzept** Ola Maciejewska  
**Choreografie, Tanz** Amaranta Velarde Gonzalez, Maciek Sada, Ola Maciejewska  
**Sound** Alberto Novello  
**Lichtdesign, technische Leitung** Rima Ben Brahim  
**Kostüm** Valentine Solé  
**Produktionsleitung** Élodie Perrin  
**Dank an** Thomas Laigle für die Hilfe beim Entwerfen der originalen Sound- und Lichtsituationen

**Koproduktion** Ménagerie de verre, Paris, CND Centre National de la Danse, Pantin, Productiehuis Rotterdam, Veem House for Performance, Amsterdam  
**Unterstützt von** Hermès Foundation im Rahmen des Programms „New Settings“, Vivarium Studio, Nanterre-Amandiers - Centre Dramatique National  
**Dank an** ICK Amsterdam, Judith Schoneveld, Nienke Scholts

Ola Maciejewska ist „Artiste associée“ am Centre chorégraphique national de Caen en Normandie.

**Premiere** 20.11.2015, Ménagerie de verre, Paris  
**Dauer** 60 min

### BOMBYX MORI

Sobald sich das Tanzkleid von Loïe Fuller (1862–1928) entfaltet, zeigt BOMBYX MORI das neue kritische Potential dieser Aktion. Demnach reproduziert Ola Maciejewska in dieser Arbeit nicht einfach nur die hypnotischen Serpentinentänze. Im Zentrum steht vielmehr die Frage der Beziehung zwischen Körper und Objekt. Denn während die Tanzgeschichte, wie wir wissen, immer vom Körper als Bewegungsquelle ausgeht, war die amerikanische Pionierin einer der ersten, die von Bewegung außerhalb des Körpers gesprochen hat – von jener Bewegung, die durch die Interaktion von Körper und „Gegenstand“ (Licht, Material, Sound) entsteht. In BOMBYX MORI entstehen Formen, Augenblicke des Stillstands, Formverschiebungen und energetische Ausbrüche, die sich zweifellos einer referentiellen Einordnung widersetzen. Das Lesen von Formen wird absichtlich sabotiert. Binäre Teilungen, wie Körper/Objekt, physisch/nicht physisch, menschlich/unmenschlich, rationale Wesen/verantwortungslose Geschöpfe ..., sollen überwunden werden. Wie der Seidenspinner-Schmetterling, Bombyx Mori, der wortwörtlich am Grat wandert und dessen Existenz darin begründet ist, dazwischen zu sein, scheint hier ein visuelles Nachdenken über die hybride Natur der Dinge stattzufinden.

As the ‘Dancing Dress’ of Loïe Fuller (1862–1928) unfolds, BOMBYX MORI pronounces new critical potential of that action. With this work Ola Maciejewska won’t replicate the hypnotic serpentine like swirls, what is at stake is the relation between the body and the artifact. While dance history, as we know it, predominantly positions the body as the main source of movement, the American pioneer was one of the first ones to speak of movement outside of the body, a movement as a result of the interactions between body and things (lights, materials, sound). In BOMBYX MORI, as the dramaturgical development of intensity in time reveals: forms, instant freezes, shape shifts, and outbursts of energized matter, it is beyond doubt that the work resists a way of reading these as simple reference, in this project ‘shapes reading’ is intentionally being sabotaged. The onlooker is guided to overcome the binary divisions standing over against one another, like: body/object, physical/non-physical, human/non-human, rational beings and irresponsible creatures... Like the silk worm: bombyx mori, who literally works on the verge of binaries, who’s existence is to be between, appears here to produce visual reflection on hybrid nature of things.

supported thus by entities of hybrid formations, experimental animism, nonhierarchical systems, feminist community anarchism since I consider them as interesting propositions that might allow us to rethink our views, rules of reciprocity, relationality in the very time of anthropocene and capitalism. I have assigned myself to make dances by relating to other-than-human entities.

Ola Maciejewska

“Maciejewska’s work is not just about the human as inherent part of a landscape, but also about a physical connection with the substances, things, objects, matter and sounds of which a space consists. It is about the exchange between that human and that landscape. About what ‘moves’ between them. About what their mutual actions bring about in the world, and thus ultimately, its liveability. About that if we make the boundary between ourselves and our surroundings permeable, then there will no longer be surroundings, but just one world.”

Nienke Scholts, 2016  
Thinking-scenography Current Movements  
Future Landscapes

**“Our knowledge of motion  
is nearly as primitive as our  
knowledge of colour.”**

Loïe Fuller, Fifteen Years of A Dancer’s Life, With Some  
Account of Her Distinguished Friends

**“Loïe Fuller’s dance is  
not only an art, but an  
illustration of a new  
paradigm of art, or rather  
a new idea of art: a writing  
of forms determining  
the very space of its  
manifestation.”**

Jacques Rancière, Aisthesis

I am triggered to chase tendencies that tend to glorify human exceptionalism. Dance history since modernity is one of them, in dance as we know it, the notion of movement is mainly anchored on the human body and its expressive capacities, the origins of movement, etc. Organising my artistic research a genealogical tree of artists and choreographers who engaged in questioning the centrality of the human figure in the process of movement production was a necessary move. I am

### Biography

#### Ola Maciejewska

born in Poland, is a choreographer and performer who lives and works in Paris. She studied at National Ballet School in Poland, and Rotterdam Dance Academy. She worked as a dancer and performer in works of Bruno Listopad, Nicola Unger, Philippe Quesne, and Bojan Djordjev. In the meanwhile, while working for other artists, she obtained MA degree from Contemporary Theatre and Dance Studies at the University of Utrecht, in 2012. Along the theoretical program she initiated practice-based research, entitled: Loïe Fuller: Research (2011), that has been presented in France for the Opening of CND Pantin in 2015, Switzerland, Spain, Canada, Portugal and several venues in Holland. TEKTON is her choreographic debut together with the short film COSMOPOL that premiered in November 2014 in Geneva at Théâtre de l'Usine and has been presented at Rotterdamse Schouwburg, Actoral Festival in Marseille, Batard Festival in Brussels, Nowy Teatr in Warsaw, and Veem Huis voor Performance in Amsterdam. In fall 2015 Ola Maciejewska premiered BOMBYX MORI in Paris at Ménagerie de verre in the framework of the Festival Les Inaccoutumés, and continued being presented abroad in venues such as Kaaitheater, Rotterdamse Schouwburg, Veem Huis voor Performance, Museu de Arte Contemporânea de Serralves. From 2016 until 2018 Ola Maciejewska is associated artist of Centre chorégraphique national de Caen en Normandie. In fall 2017 Ola’s solo work Loïe Fuller: Research and COSMOPOL will be presented in the frame of La Biennale de Lyon.

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**stupid**  
Hol mich hier raus, **HILFE!**



Foto: Karolina Miernik  
Karl Regensburger, Intendant, ImPulsTanz; Deborah Sengl, Künstlerin, Prof. KR Mag. Dietmar Hoschner, Vorstand Casinos Austria (v.l.)

### Casinos Austria Prix Jardin d’Europe & FM4 Fan Award

Nominated are the productions of the [8:tension] Young Choreographers’ Series

**Casinos Austria Prix Jardin d’Europe**  
Europas Tanzpreis für junge Choreografie  
Europe’s Dance Award for Young Choreography  
Jury 2017: Gurur Ertan (Istanbul), Philipp Gehmacher (Wien) & Inge Koks (Amsterdam)

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**Award Ceremony**  
Hosted by Florentina Holzinger & Dirk Stermann  
13. August, 19:30, Kasino am Schwarzenbergplatz  
Eintritt frei: Zählpunkte an den Kassen  
oder im Internet sichern!  
Admission free: Get your free ticket via  
box offices or internet!

### [8:tension] Spielplan

#### 16. Juli Sonntag

COSTAS KEKIS (AT/GR)  
ANNA PROKOPOVÁ (AT/CZ)  
& PETR OCHVAT (AT/CZ)  
**It beats soft in the veins**  
19:00, Kasino am Schwarzenbergplatz

#### 27. Juli Donnerstag

JOÃO DOS SANTOS  
MARTINS (PT) & CYRAQUE  
VILLEMAUX (BE/FR)  
**Autointitulado**  
20:00, Schauspielhaus

#### 18. Juli Dienstag

COSTAS KEKIS (AT/GR)  
ANNA PROKOPOVÁ (AT/CZ)  
& PETR OCHVAT (AT/CZ)  
**It beats soft in the veins**  
21:00, Kasino am Schwarzenbergplatz

#### 29. Juli Samstag

JOÃO DOS SANTOS  
MARTINS (PT) & CYRAQUE  
VILLEMAUX (BE/FR)  
**Autointitulado**  
21:00, Schauspielhaus

#### 02. August Mittwoch

RACHAEL YOUNG with  
DWAYNE ANTONY (UK/JM)  
**OUT**  
23:00, Kasino am Schwarzenbergplatz

#### 20. Juli Donnerstag

CLAIREE VIVIANNE  
SOBOTTE (DE/FR)  
**strange songs**  
21:00, Kasino am Schwarzenbergplatz

#### 04. August Freitag

RACHAEL YOUNG with  
DWAYNE ANTONY (UK/JM)  
**OUT**  
21:00, Kasino am Schwarzenbergplatz

#### 22. Juli Samstag

CLAIREE VIVIANNE  
SOBOTTE (DE/FR)  
**strange songs**  
19:30, Kasino am Schwarzenbergplatz

#### 05. August Samstag

ONEKA VON  
SCHRADER (NL/BE/AT)  
**Panda Express**  
19:30, Schauspielhaus

#### 24. Juli Montag

GAËTAN RUSQUET (BE/FR)  
**As We Were Moving**  
Ahead Occasionally We  
Saw Brief Glimpses of  
Beauty (in process)  
19:00, Leopold Museum

#### 06. August Sonntag

ONEKA VON  
SCHRADER (NL/BE/AT)  
**Panda Express**  
18:30, Schauspielhaus

#### 08. August Dienstag

OLA MACIEJEWSKA (FR/NL/PL)  
**BOMBYX MORI**  
20:00, Odeon

#### 25. Juli Dienstag

Filmvorführung und Talk  
SAMIRA ELAGOZ (NL/FI)  
**Craiglist Allstars**  
19:00, mumok kino

#### 06. August Sonntag

OLA MACIEJEWSKA (FR/NL/PL)  
**BOMBYX MORI**  
21:30, Odeon

#### 26. Juli Mittwoch

GAËTAN RUSQUET (BE/FR)  
**As We Were Moving**  
Ahead Occasionally We  
Saw Brief Glimpses of  
Beauty (in process)  
18:30, Leopold Museum

#### 13. August Sonntag

AWARD CEREMONY  
**Casinos Austria Prix Jardin d’Europe & FM4 Fan Award**  
19:30, Kasino am Schwarzenbergplatz  
Eintritt frei mit Zählpunkten / Admission free, ticket required

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für die Kultur**  
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