

IMPULSTANZ

Vienna International Dance Festival

Press release / 25 July 2019

ImPulsTanz 2019: Prophecies, Kafka and dance for a better world in the third festival week

The third ImPulsTanz week and therefore the halftime offers not only three additional performances, glimpses into the past and the future, expeditions, “divine” performances, literary narratives, searches for identities and biographies, pieces pushing the limits, but also lots of optimism. With, amongst others, Akemi Takeya, Peter Stamer, Frank Willens, Frédéric Gies, Lisi Estaras, Ido Batash, Philipp Gehmacher and Amanda Piña as well as Mira Kandathil, Annina Machaz, Samuel Feldhandler, Teresa Vittucci and Maria Metsalu in the [8:tension] Young Choreographers’ Series.

Everyday life researcher **Lenio Kaklea** (25th and 26th July at mumok – Museum moderner Kunst Stiftung Ludwig Wien), research project heads **Vladimir Miller**, **Claudia Hill**, **Julian Weber**, **Roberto Martinez** and their guests **Otto Krause** and **Milan Loviska** (25th and 26th July at mumok Hofstallung), **Ismael Ivo’s Balé da Cidade de São Paulo** (25th and in an add-on performance on 26th July at Burgtheater) as well as the choreographer **Ian Kaler** and the musician **Planningtorock** (26th July at Leopold Museum) will perform one or even two more times in the upcoming festival week.

Akemi Takeya shows something old and something new on 25th and 27th July at Odeon: the restaging of ZZ from 2003. In 2019, she expands and remixes the piece with the sound architecture by **Peter Kutin** (winner of the Prix Arts Electronica 2019) and **Moritz Nahold** and the facial prostheses by **Markus Schinwald**. In *Ask the oracle -the future is now-* **Mira Kandatahil** and **Annina Machaz** look into the future as part of the [8:tension] Young Choreographers’ Series, on 25th and 27th July at Kasino am Schwarzenbergplatz. The two cynical “seers” throw obscure fortune telling to the audience.

Friday, 26th July, is all about literature: **Peter Stamer** and **Frank Willens** – again on 29th July – present the results of their research process on Franz Kafka’s *In the Penal Colony* at mumok and [8:tension] artist **Samuel Feldhandler** refers to Jean-Pierre Brisset and his assertion according to which languages do not emerge from older languages but are formed through folds and transformations in themselves. In this sense he unfolds in *'d he meant vary a shin's* Thrisha Brown’s *Theme and Variation* from 1972 on Johann Sebastian Bach’s *Goldberg Variations*. The second performance takes place on 28th July at Schauspielhaus.

Good taste and bad taste can be argued about – and is exactly what **Steven Cohen** reflects on in *Taste*, on 27th and 29th July at Leopold Museum. The 15-minute show consists of two films and a live performance, including the piece, for which he was arrested for arousing public anger in front of the Eiffel Tower.

Sunday, 28th July, begins with the second of three **music video programmes** in cooperation with VIS Vienna Shorts at Leopold Museum. This one focuses on dance and choreography and projects a concentrated variety of different dance styles, bodies, contents and production techniques. The second screening is on 6th August. Meanwhile **Teresa Vittucci** emancipates the biblical Mother of God and Virgin Mary in *HATE ME, TENDER* on 28th, 30th and in an additional performance on 31st July at Volx/Margareten as part of the [8:tension] Young Choreographers’ Series. Also on 28th and 30th July and in an additional show on 29th July, the young choreographer **Maria Metsalu** brings her *Mademoiselle x* to life at mumok Hofstallung – or rather almost, since her performance appears like a zombie film. **Frédéric Gies** shows and explains his way from the ballet studio to the club at mumok on 28th July, using the *walk + talk* format by Philipp Gehmacher. In *The Jewish Connection Project* on 28th July, Alain Platel dancers **Lisi Estaras** and **Ido Batash** search for a “Jewish identity” at Volkstheater to compositions by no other than Richard Wagner.

Lisbeth Gruwez starts the week with *The Sea Within* on 29th July and again on 31st July. A collective of ten female dancers whirls across the stage of the Akademietheater and shows that diversity and unity do not contradict each other. Following the Austrian premiere of Lisbeth Gruwez, on 29th July at 22:30, editor **Mårten Spångberg** presents the book *MOVEMENT RESEARCH* together with choreographer, dancer and author **Anne Juren** at Rote Bar at Volkstheater – admission free.

After his solo appearance at *In the Penal Colony* together with Peter Stamer at mumok, **Frank Willens** presents an own piece at ImPulsTanz for the first time. In *Radiant Optimism*, he, who has repeatedly been awarded Dancer of the Year, and further four dancers celebrate the belief in an improvement of conditions – on 30th July and 1st August at Kasino am Schwarzenbergplatz. Also on 30th July and 1st August follows **Philipp Gehmacher’s** *It is a balancing act to live without your attention* at Odeon. The Viennese choreographer, the New York-Berlin performer **Jen Rosenblit** and the Parisian musician **Gérald Kurdian** question what a biography has to be, describe thoughts and experiences and wrap themselves in colourful blankets by the Viennese designer **Johannes Schweiger**. On 4th and 6th August, they will present the specially created museum version at mumok.

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Amanda Piña also adapts an already existing piece for the context of the mumok exhibition *Pattern and Decoration*. *Ornament as Promise: Danza y Frontera* on 31st July and 2nd August and in an additional performance on 1st August refers to the extreme violence, drug trafficking, militarisation and the low-wage industry on the Mexican border as echoes of artistic forms, which were and still are ignored by the Western canon.

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