

# IMPULSTANZ

## Vienna International Dance Festival

Press release / 14 August 2021

### ImPulsTanz – Young Choreographers' Award

Jury Statement

Etymologically, choreography means writing the chorus, the circular dance. In other words, the task of choreographing deals with writing how we move together. This task holds in itself a political issue. This political issue is manifest in many ways in the dance field and in dance history at large. The emergence of singular authors in this art form has historically highlighted lines of tension between singular and collective movements. The works that we the jury have seen in this year's edition of [8:tension] have been all pointing at different aspects of this political question that is at the core of dance and choreography. Produced in different contexts, each of them was also revealing different urgencies related to the politics of movement. Many other aspects of the works that we have seen determined our choice-making process for the attribution of this year's award, but these works also made us bear in mind the political issues intrinsic to dance and choreography.

We unanimously decided to give the award to *FIEBRE* by Tamara Alegre, Lydia Östberg Diakité, Nunu Flashdem, Marie Ursin and Célia Lutangu. This piece doesn't merely represent politics on stage but practices and invents political relationships between bodies in movement in front of our eyes. As the three persons on stage genuinely dive into the intensities of contrasted physical states as much as into a landscape of a viscous and gooey material, a whole world that defies normative relationships and normative representations of bodies is brought into form. Exploring relationships through intimacy, sexuality and eroticism, the dancers create new and transformative modalities of togetherness. Magnifying the rawness of desire, they invent a new collective, which is not at the expense of individualities. Singular and collective movements merge into one another in both vulnerable and powerful ways. The strength of *FIEBRE* also resides in its sensible and clear dramaturgy and in its way of making remarkably clear images appear and transform, yet without imposing singular meanings. It resides as well in elaborated, clear and consequent relationships between the precisely crafted dance, the stage apparatus, the lights and the music. Another remarkable aspect of this work is that the politics of togetherness it addresses on stage are in a continuum with the structural modalities of its creation process. The intrinsic questions at the core of the task of choreography permeate the whole project, which takes a clear stand in relation to them. Congratulations!

Frédéric Gies, Theresa Luise Gindlstrasser & Arash T. Riahi

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