

IMPULSTANZ



Juliana F. May

Folk Incest

Vienna International Dance Festival

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 Bundeskanzleramt



Folk Incest

Juliana F. May (US)

20. 7. 2019 22:30

22. 7. 2019 21:00

Volx/Margareten

Österreichische Erstaufführung

Folk Incest

JULIANA F. MAY
bei ImPulsTanz

Performances

2019 *Folk Incest* (Choreographer)

Konzept, Choreografie und Regie

Juliana F. May

Musik und Texte Juliana F. May

Performerinnen Leslie Cuyjet, Tess Dworman,

Lucy Kaminsky, Molly Poerstel und

Rebecca Wender

Lichtdesign Madeline Best

Sounddesign Tatyana Tenenbaum

Kostüme Mariana Valencia

Dramaturgie Ita Segev

Dauer 45 Min.

Über *Folk Incest*

About *Folk Incest*

DE

Je ernster das Thema, desto schärfer kann der Humor werden, mit dem es in Kunst einfließt. Die New Yorkerin Juliana F. May – ihre Großmutter stammte aus Wien und musste als Jüdin flüchten – ist so etwas wie eine Trauma-Expertin innerhalb der Performanceszene am Hudson River. Schon seit einem Jahrzehnt lässt sie dieses Motiv nicht los, immer wieder beleuchtet sie es aus unterschiedlichen Perspektiven. Auch in diesem Stück geht es um Körperkontrolle und um die komplizierten Verflechtungen von Täter_innenschaft und Opfersein. Um ihren schlafenden Traumata zu begegnen, reden die Performerinnen in dieser intensiven Arbeit über sexuelle Gewalt genauso wie über die Vererbung existenzieller Schocks auf Kinder und Kindeskiner. Mit bissigen Popsongs, gemeinsamen Gesängen und scheinbar belanglosen Gesprächen nähert sich die Gruppe den Beschädigungen, die in vielen von uns existieren und einen Menschen unbemerkt von innen heraus zersetzen können.

Folk Incest wurde am 10. Juli für einen Bessie Award für Outstanding Production nominiert, sowie die Performerinnen Leslie Cuyjet und Molly Poerstel für Outstanding Performers for Sustained Achievement. Wir gratulieren!

EN

The more serious the topic, the sharper the humour can get as it becomes a subject of art. New York choreographer Juliana F. May – her Jewish grandmother had to flee from Vienna – is something of a trauma expert in the performance scene on the Hudson River. This motif has had a hold on her for a decade now; she keeps examining it from different perspectives. The piece is also about physical control and the complicated interconnections between perpetration and victimhood. To confront their slumbering traumas, the performers talk about sexual violence as well as the passing on of existential shocks to children and grandchildren in this intense work. With derisive pop songs, by singing together and in seemingly trivial conversations, the group tackles the damage that exists in many of us and can eat away at a person's mind unnoticed.

Folk Incest just received a Bessie nomination for Outstanding Production and performers Leslie Cuyjet and Molly Poerstel both received Outstanding Performer nominations for Sustained Achievement. Congratulations!

Folk Incest

Folk Incest continues Juliana F. May's decade-long investigation of body control, and the complicated system of victimhood and perpetration. The work interrogates the ways in which sexual trauma impacts a life, a family, a way of making art. Using fragmented movement material, original songs and text to map the impact of sexual trauma on both individual and group psyche, the work gives form to the elusive nature of trauma, prioritizing a space for the unlanguageable experience of the survivor. As pop cultural references, genres, and bodily traumas compress into each other, the work's biting humor offers catharsis, simultaneously critiquing and supporting abstraction as a means to communicate trauma.

About MAYDANCE

Throughout the past 10 years, I have become increasingly interested in the relationship between feeling, form and most recently, in the Aristotelian notion of Necessity. During my last two projects (*Gutter Gate* 2011, *Commentary=not thing* 2013) this notion of necessity came to the forefront of the work as I began to wonder how abstraction could be necessary. What is necessary about shape, color or line and how can we define what “happens” throughout the course of a piece without being able to locate the “defining event”? I became disinterested in describing the narrative as non-linear. I felt like I was poaching this term from an historical and theoretical languaging tradition which said very little about my work and the kind of narrative I was interested in pursuing. Treading between a cooler aesthetic and a hotter emotional inclination, my thinking about content is shifting. How do I locate the “event” or cause of a particular dramatic action without falling into a kind of reasonable logic that will negate the structural risks I want to take? Instead, I want these “conceptual” or more emotionally resonant moments to shift the work structurally. Making it less about what

the content is, and more about how its timbre can impact the formal logic of the work. The compositional integrity will be mapped by an abstract understanding of content and its ability to willfully attend to structure and resist being taken over by its conceptual or more “meaningful” tendencies. The “event” or defining moment, that some might read as content will be used as a tool or texture rather than defining narrative hook of the work.

My work aligns a range of singular genres, decades, geographies, emotions and viscera. I manipulate text, song, dialogue and vocalization in an effort to expose the chaotic, conflictual and conversely innocent mode of communication between people. This strategy extends from years of practicing exercises typical to Grotowski, Meisner, Elevated Text and Action based text. I will continue to use these techniques to generate monologue, dialogue and discourse driven by my performers’ (and my own) personal narratives. Narrative threads are ruptured by the shifting sensorial experience of coexistences. The lone word or gesture sits next to the chunky dense repeating text. They will either crash or transform or not go anywhere at all.



Folk Incest © Ian Douglas

Press Excerpt

A Dance of the Unspeakable Siobhan Burke, New York Times, Oktober 2, 2018

A rhythmic chant of “don’t *do it*” rang through the halls of Abrons Arts Center in Manhattan on a recent afternoon. Inside a basement studio, five women were rehearsing a new work by the choreographer Juliana F. May. As they buzzed around the space, what sounded like casual conversation alternated with catchy songs and incantations.

Yet what they said was much darker than how they said it. (Most of the script can’t be printed here.) References to sexual violence and Nazi Germany punctuated the lines of dialogue that flew among the performers. And perhaps because of that dissonance, the text, alarmingly, could be funny at times, even while profoundly unsettling.

In *Folk Incest*, which begins a two-week run at Abrons on Oct. 9, Ms. May, 38, has set out to grapple with what she calls “seemingly unrepresentable” material; that is, to find ways to speak about the unspeakable. While trauma has been a recurring theme in her work, she said she has never before confronted it so concretely.

“I’m looking at my own sexual trauma, and at intergenerational trauma as a Jew,” she said at a restaurant in the Lower East Side. Her mother’s parents, she said, fled from the Holocaust; their parents died in Europe. In particular, she has been contemplating what it means to romanticize or find

arousal in traumatic events, whether personal, historical or both.

“Some of it’s about the fantasy of the trauma, which is also a way of dealing with or mastering the trauma,” she said.

A native New Yorker who made her first solo in middle school, Ms. May grew up studying dance composition and improvisation; her early influences included the experimental choreographers Neil Greenberg and Susan Rethorst. In works like *Gutter Gate* (2011) and *Commentary = not thing* (2013), she began combining movement with forms of vocalization: a means, she said, of bringing the audience “into a thick, dense place where we lose a sense of where we are.”

In *Folk Incest*, she is also commenting on her artistic lineage, on inherited tools of postmodernism and abstraction. “What are the things that I really want to say?” she asked. “Am I abstracting them in order to hide behind those things, because they’re a little bit too scary to say? What do I want to be heard?”

Folk Incest is full of movement, with the dancers performing physical tasks as they speak: skipping with shimmying shoulders; striding on tiptoe; pretending to walk a small dog. Yet Ms. May’s focus, she said, has been on developing the text — with great care but not too much delicacy.

“I’m actually interested in being a bit reckless with language,” she said. “To put that danger in the center of the room and find a way to laugh about it, cry about it, to fulfill a range of emotions around a very scary thing.”

Tess Dworman, one of the dancers, said that while she’s uncertain how audiences will receive the work, one thing is clear: “Juliana is not trying to solve anything, any of these huge issues that we’re putting on the table,” she said. “It feels like a natural inclination to reach toward some form of hopefulness, and there’s a bit of that in the piece, but it really stays in the mess of it and just draws that out.”

In person and over the phone, Ms. May spoke about the creation of *Folk Incest*. These are edited excerpts from those conversations.

I found myself laughing sometimes during your rehearsal and thinking, “Should this be funny?”

This is really serious stuff, and thank God for levity. I think humor is the only way to make it a little bit more O.K.

What drew you to working with “unrepresentable” material?

I think trauma is one of the most impossible things to retell or reflect on, aside from explaining the traumatic event itself, which usually gets people stuck on the gory details or the paradigm of victim and perpetrator. It feels important to me to build structures and nonlinear sequences that confuse concrete events and move away from the idea of proof or evidence — to give more space to the unseeable and unspeakable.

Can you say more about the victim/perpetrator paradigm?

I’m really talking about the cycle of abuse that happens within one person. If trauma remains unprocessed, disgust or rage can turn inward to self-harm or externalize

itself to others. You yourself can become the perpetrator, and a cycle of abuse continues.

I feel that in myself — my relationship to desire and rage and how at a young age those wires got crossed, and it’s very difficult to untangle them. This work is treading around that crossing and uncrossing of wires.

This piece deals partly with your own experience of sexual trauma. Do you want people to know what exactly that was?

That’s something I’ve really battled. In other processes I’ve collected a lot of text from conversations between my performers. For this we did that somewhat, but mostly I’ve written it. So my experience is there, but I’m still not sure how much I want people to know specifically.

How did you generate the text?

We spent the first six months just talking and recording, and I ended up not using most of what we did. We took breaks, and I spent most of that time writing for six hours every day, playing with dialogue, thinking about these events that have happened to me — about my family, about my father and sister, and the trauma that has persisted in my immediate life but also intergenerationally.

What about the movement?

I used to pride myself on making all the material. But I think my early training as an improviser is coming back, and I’m more interested now in how the dancers make their own choices in the space. I trust them completely to weave the spatial story of the work.

How do you see this work in relation to the #MeToo movement?

I don’t want this piece to be seen as my #MeToo, and I think it could in the context of this political moment. My work has been about this for probably the past 10 years, so my hope is that it’s approaching trauma from a more complicated perspective.

Biographies

JULIANA F. MAY (Choreographer, Writer, Director)

Juliana F. May has been making work in New York City for the past 17 years. May creates dances that interrogate the relationship between trauma and abstraction or, broadly speaking, between content and form. Her experimentation with structural dissonance often pushes narrative to the point where language falls apart, where meaning emerges not as the result of formulaic dramatic logics, but as tactile texture and visceral feeling. A Guggenheim and NYFA Fellow, Juliana F. May has created nine works since 2002, including eight evening-length pieces with commissions and encore performances from Dance Theater Workshop, New York Live Arts, The Chocolate Factory Theater, Abrons Arts Center, Barnard College, The New School, Joyce SoHo and The American

Realness Festival. May has been awarded grants and residencies through The Map Fund, The Jerome Foundation, Lower Manhattan Cultural Council and Gibney Dance In Process. In 2002, May received her BA in Dance and Art History from Oberlin College and, in 2012, she received an MFA in Choreography from the University of Wisconsin-Milwaukee. May is the Artistic Advisor for New York Live Arts' Fresh Tracks Residency Program as well as guest faculty at Sarah Lawrence College. In 2017, May became the Chair of the Dance Department at Usdan Summer Camp for the Arts. *Folk Incest*, May's newest work premiered at Abrons Arts Center in the Fall of 2018 with encore performances as a part of The American Realness Festival in NYC in January 2019. This was May's 4th presentation with the American Realness Festival since 2013.

TESS DWORMAN (Performer)

Tess Dworman is a Brooklyn-based choreographer/performer originally from Oak Park, IL. She studied at the Laban Centre in London and graduated from the University of Illinois at Urbana-Champaign. In New York, her work has been presented by AUNTS, Center for Performance Research, New York Live Arts, and PS122 among many other spaces. Tess has an ongoing teaching practice with Laurel Atwell that operates under the moniker WellMan. They offer a meditation and qi gong class every Monday morning at 280 Broadway in Manhattan. Find more at tessdworman.com and wellman.space.

LESLIE CUYJET (Performer)

Leslie Cuyjet has been performing in New York since 2004, working and collaborating with a range of artists from David Gordon and Meredith Monk, to Niall Jones and Kim Brandt, to Anohni and Solange, while holding a long-standing performing and touring history with Jane Comfort and Company and Cynthia Oliver Co. Dance Theatre. Her choreographic work has been presented in New York by La MaMa (La MaMa Moves! Festival/The Current Sessions), Gibney Dance (DoublePlus), CPR (Fall Movement), Movement Research (Fall Festival, Judson Church), AUNTS (Realness, Populous), and Danspace Draftworks. Leslie is a 2017-18 Movement Research Artist-in-Residence.

LUCY KAMINSKY (Performer)

Lucy Kaminsky is an actor born and raised in Brooklyn. Collaborators includes 600 Highwaymen, Eliza Bent, William Burke, Corinne Donly, Alaina Ferris, Lillith Glimcher, McFeeley Sam Goodman, Sarah Hughes, Julia May Jonas and New Saloon. Last year she co-created The Asclepion, a collaborative performance with a group of interdisciplinary artists at Wasteland Campsite in Joshua Tree. She was also featured in the MGMT music video *When you Die*. Film credits: *The Law of Averages*, *Heads or Tails*, *Please be Normal* (Cannes selection 2014), *Go Down Death* (Indiewire top undistributed films), *Chained for Life* (BAM Cinemafest 2018), *The Plagiarists* (2019).

MOLLY POERSTEL (Performer)

Molly Poerstel is a dance artist whose career spans eighteen years. As a performer she has collaborated with David Dorfman Dance Company (05-09) Susan Rethorst, Larissa Velez-Jackson, Ivy Baldwin, Roseanne Spradlin, and Jeanine Durning among others. Poerstel has taught at SUNY Purchase Dance Conservatory, the Dalton School and The Eugene Lang College of Liberal Arts, The New School. She was a 2015 Movement Research Artist-in-Residence and is a 2018 BAX Parent Space Grant Recipient. Her choreographic works include: *Are we a Fossil, and of facings* (2016), *Stolen Grounds* (2014), *The Highlands* (2014), *Hungry Ghost* (2013) and *Do Beast* (2012).

REBECCA WENDER
(Performer)

Rebecca Wender is a dancer/performer based in Brooklyn. Her recent work includes many projects with luciana achugar, Antonio Ramos, and RoseAnne Spradlin. She has also worked with Rebecca Brooks, Martha Clarke, Juliette Mapp, Jennifer Monson, Sarah White-Ayon, and many others and was a featured dancer in John Turturro's film *Romance and Cigarettes*. She is the former Managing Director of Movement Research and former Managing Editor of the Movement Research Performance Journal. Rebecca is also a massage therapist www.parkplacemassage.com.

SARAH A. O. ROSNER
(Producing Director)

Sarah A.O. Rosner hustles maximalism. They are a multimedia performance maker (the A.O. Movement Collective), arts business-person (A.O. PRO(+ductions)), and postmodern pornographer (AORTA films) making work out of Brooklyn, NY. They currently serve as a Managing Consultant for Tere O'Connor Dance and Company SBB / Stefanie Batten Bland and the Managing Director for Juliana May, as well as offering freelance arts business consulting for NYC's makers. They have been featured as a speaker, educator, and panelist by Dance NYC, Kickstarter, Adobe, Gibney Dance, Dance Theater Workshop/New York Live Arts, CLASS CLASS CLASS, and Dance New Amsterdam, as well as Marymount Manhattan, Bard and Purchase Colleges. www.theAOMC.org // www.AORTAfilms.com

MADELINE BEST
(Lighting Designer, Production Manager)

Madeline Best designs lighting and is the Director of Production at The Chocolate Factory Theater. Best graduated from Bennington College, grew up in Durham NC and currently lives in Long Island City, Queens. Recent design projects include work with the artists Paulina Olowaska, Andrea Kleine, Anna Azrieli, Ursula Eagly, Heather Kravas, Katie Workum, Aki Sasamoto, Milka Djordjevich, Keely Garfield, Sophia Cleary and Neal Medlyn, and Yve Laris Cohen. This fall includes projects with luciana achugar, Big Dance Theater, and Moriah Evans.

MARIANA VALENCIA
(Costume Consultant)

Mariana Valencia is a dance artist, in New York, she has received residencies from AUNTS, New York Live Arts, Chez Bushwick, ISSUE Project Room and Brooklyn Arts Exchange. Projects in costume direction include works by Geo Wyeth, Vanessa Anspaugh, Daria Fain, and Lauren Bakst. As a performer, Valencia has collaborated with Jules Gimbrone, Elizabeth Orr, Kate Brandt, AK Burns, robbinschilds, Fia Backstrom, Kim Brandt, Em Rooney and MPA. Valencia is a Bessie Award recipient for Outstanding „Breakthrough“ Choreographer (2018), a Foundation for Contemporary Arts Award to Artists grant recipient (2018), a Jerome Travel and Study Grant fellow (2014-15) and a Movement Research GPS/Global Practice Sharing artist (2016/17). She is a founding member of the No Total reading group (2012-15) and a past co-editor of Movement Research's Critical Correspondence (2016-17). She holds a BA from Hampshire College in Amherst, Massachusetts and is a native of Chicago.

TATYANA TENENBAUM
(Sound Design)

Tatyana Tenenbaum is a choreographer and composer whose work explores the phenomenal space of the singing body. She is a 2017-18 Movement Research Artist-in-Residence where she is rotating faculty for *The Sounding Body* series. Her work has been presented by The Chocolate Factory Theater, Roulette Intermedium, Danspace Project, Brooklyn Studios for Dance and The Kitchen, among others. She has performed and collaborated with Yoshiko Chuma & the School of Hard Knocks, Daria Fain & Robert Kocik, Jennifer Monson, Levi Gonzalez, Emily Johnson/CATALYST, Hadar Ahuvia, and numerous peers. Upcoming visions are unfolding alongside choreographer Jasmine Hearn this spring 2019, stay tuned. Thank you to Juliana for inviting me into your creative process.

ITA SEGEV
(Dramaturgical Support)

Ita Segev makes performance, writes, performs/acts and does advocacy & community building work, mainly around the intersection of her transfeminine and anti-Zionist Israeli identities. Ita is a 2018/2019 Brooklyn Art Exchange Artist in Residence, a Fall 2017 BAX space grantee, a spring 2017 Chez Bushwick AIR and a 2016 NYLA Fresh tracks AIR with collaborator Georgia Wall. Her current evening length show in the making, titled *Knot in My Name* is also supported by New York Theater Workshops Adelphi summer residency as well as Women & Performance, a Journal of feminist theory.

Spielplan / Schedule

11. 7. / Do

FESTIVALERÖFFNUNG
**Johann Kresnik | Gottfried
Helnwein | Kurt Schwertsik
& TANZLIN.Z**
Macbeth
21:00, Volkstheater, Kat B

12. 7. / Fr

Doris Uhlich
TANK
19:00, Odeon, Kat I

**Michael Laub / Remote
Control Productions**
Rolling
21:00, Akademietheater,
Kat D

Filmvorführung
Wim Wenders
PINA
21:30, Kino wie noch nie

13. 7. / Sa

Annie Dorsen
Spokaoke
17:00, Arsenal, Kat O

**Johann Kresnik | Gottfried
Helnwein | Kurt Schwertsik
& TANZLIN.Z**
Macbeth
19:30, Volkstheater, Kat B

Filmvorführung
Wim Wenders
PINA
20:30, METRO
Kinokulturhaus

Mette Ingvarsten
69 positions
22:00, Kasino am
Schwarzenbergplatz, Kat J

14. 7. / So

Workshop Opening Lecture
«impressions'19»
16:00, Arsenal
Eintritt frei

Mette Ingvarsten
69 positions
18:30, Kasino am
Schwarzenbergplatz, Kat J

Doris Uhlich
TANK
19:00, Odeon, Kat I

**Michael Laub / Remote
Control Productions**
Rolling
21:00, Akademietheater, Kat D

15. 7. / Mo

Annie Dorsen
Spokaoke
19:00, Festival Lounge im
Burgtheater Vestibül, Kat O

[8:tension]
Michiel Vandevelde
Andrade
21:00, Schauspielhaus, Kat M

16. 7. / Di

Vernissage
**Karolina Miernik & Emilia
Milewska / yako.one**
Come on! Dance with me
18:00, OstLicht.
Gallery for
Photography, Kat Z

Mette Ingvarsten
69 positions
18:30, Kasino am
Schwarzenbergplatz,
Kat J

**Dimitri Chamblas &
Boris Charmatz / Terrain**
À bras-le-corps
19:30, Leopold Museum,
Kat M

**Tanztheater Wuppertal
Pina Bausch**
Masurca Fogo
21:00, Burgtheater,
Kat A

17. 7. / Mi

Filmvorführung
César Vayssié
Les Disparates
**Boris Charmatz &
César Vayssié**
Levée
17:30, Leopold Museum
Auditorium, Kat R

Zusatzvorstellung
**Dimitri Chamblas &
Boris Charmatz / Terrain**
À bras-le-corps
18:30, Leopold Museum,
Kat M

Ali Moini
My Paradoxical Knives
19:00, mumok, Kat P

Open House
**Miller, Hill, Weber,
Martinez & Guests**
Unstable Nights
19:30, mumok Hofstallung,
Kat K + Q

Mette Ingvarsten
69 positions
20:30, Kasino am
Schwarzenbergplatz,
Kat J

Steven Cohen
*put your heart under
your feet ... and walk!*
21:00, Odeon, Kat I

Zusatzvorstellung
**Tanztheater Wuppertal
Pina Bausch**
Masurca Fogo
21:00, Burgtheater, Kat A

[8:tension]
Michiel Vandevelde
Andrade
22:30, Schauspielhaus, Kat M

18. 7. / Do

Filmvorführung
César Vayssié
Les Disparates
**Boris Charmatz &
César Vayssié**
Levée
18:00, Leopold Museum
Auditorium, Kat R

Open House
**Miller, Hill, Weber,
Martinez & Guests**
Unstable Nights
19:00, mumok Hofstallung,
Kat K + Q

**Dimitri Chamblas &
Boris Charmatz / Terrain**
À bras-le-corps
19:30, Leopold Museum,
Kat M

Annie Dorsen
Spokaoke
20:30, Leopold Museum,
Kat O

**Tanztheater Wuppertal
Pina Bausch**
Masurca Fogo
21:00, Burgtheater, Kat A

19. 7. / Fr

Dance of Urgency, Q21
Frédéric Gies
*Good Girls Go To Heaven,
Bad Girls Go Everywhere*
14:30–18:08, frei_raum
Q21, Kat Z

Research Project Showing
Elio Gervasi
The Choreographic Engine
17:00, Probebühne
Volksoper, Kat O

Mette Ingvarsten
7 Pleasures
19:00, Akademietheater, Kat D

Open House
**Miller, Hill, Weber,
Martinez & Guests**
Unstable Nights
19:00, mumok Hofstallung,
Kat K + Q

**Tanztheater Wuppertal
Pina Bausch**
Masurca Fogo
21:00, Burgtheater, Kat A

ImPulsTanz Party
A-Side
22:00, Kasino am
Schwarzenbergplatz

20. 7. / Sa

Diskussion
Jérôme Bel
*Think Tank: Dance
and Ecology*
ab 13:00, Arsenal, Kat Z

Open House
**Miller, Hill, Weber,
Martinez & Guests**
Unstable Nights
19:00, mumok Hofstallung,
Kat K + Q

[8:tension]
**Tobias Koch, Thibault
Lac & Tore Wallert**
Such Sweet Thunder
19:00, Leopold Museum,
Kat M

Steven Cohen
*put your heart under
your feet ... and walk!*
21:00, Odeon, Kat I

Juliana F. May
Folk Incest
22:30, Volx/Margareten, Kat K

21. 7. / So

Diskussion
Jérôme Bel
*Think Tank: Dance
and Ecology*
13:00, Arsenal, Kat Z

Musikvideoprogramm
Synthesize the Real
16:00, Leopold Museum
Auditorium, Kat R

[8:tension]
Michelle Moura
*BLINK – mini unison
intense lamentation*
19:00, Kasino am
Schwarzenbergplatz, Kat M

Ali Moini
My Paradoxical Knives
20:15, mumok, Kat P

Mette Ingvarsten
7 Pleasures
21:00, Akademietheater, Kat D

Zusatzvorstellung
Steven Cohen
*put your heart under
your feet ... and walk!*
21:00, Odeon, Kat I

22. 7. / Mo

[8:tension]
**Tobias Koch, Thibault
Lac & Tore Wallert**
Such Sweet Thunder
19:00, Leopold Museum,
Kat M

Filmvorführung
Jérôme Bel
Retrospective
19:00, Akademietheater, Kat P

**Langheinrich & Hentschläger
/ Granular Synthesis**
MODELL 5
20:30, Odeon, Kat N

Juliana F. May
Folk Incest
21:00, Volx/Margareten, Kat K

Mette Ingvartsen
to come (extended)
21:30, Volkstheater, Kat C

[8:tension]

Eric Arnal-Burtschy
Why We Fightt
23:00, Schauspielhaus, Kat M

23.7. / Di

Open House
Miller, Hill, Weber, Martinez & Guests
Unstable Nights
18:00, mumok Hofstallung, Kat K + Q

Jérôme Bel
Lecture on nothing
19:00, Schauspielhaus, Kat L

Ismael Ivo / Balé da Cidade de São Paulo & Morena Nascimento
Um Jeito de Corpo
21:00, Burgtheater, Kat B

[8:tension]

Michelle Moura
BLINK – mini unison intense lamentation
22:30, Kasino am Schwarzenbergplatz, Kat M

24.7. / Mi

Open House
Miller, Hill, Weber, Martinez & Guests
Unstable Nights
18:00, mumok Hofstallung, Kat K + Q

Ian Kaler & Planningtorock
o.T. | RAW PRACTICE
19:00, Leopold Museum, Kat M

[8:tension]

Eric Arnal-Burtschy
Why we fight
19:00, Schauspielhaus, Kat M

Lenio Kaklea
Practical Encyclopaedia, Chosen Portraits
20:30, mumok, Kat M

Claire Croizé & Matteo Fargion / ECCE vzw
Flowers (we are)
20:30, Akademietheater, Kat F

Zusatzvorstellung
Ismael Ivo / Balé da Cidade de São Paulo & Morena Nascimento
Um Jeito de Corpo
21:00, Burgtheater, Kat B

Mette Ingvartsen
21 pornographies
22:00, Volkstheater, Kat E

25.7. / Do

Lenio Kaklea
Practical Encyclopaedia, Lecture demonstration
18:00, mumok, Kat M

Open House
Miller, Hill, Weber, Martinez & Guests
Unstable Nights
18:00, mumok Hofstallung, Kat K + Q

[ImPulsTanz Classic]
Akemi Takeya
ZZremix
Neuinszenierung
19:30, Odeon, Kat I

Ismael Ivo / Balé da Cidade de São Paulo & Morena Nascimento
Um Jeito de Corpo
21:00, Burgtheater, Kat B

[8:tension]

Mira Kandathil & Annina Machaz / Follow us
Ask the oracle – the future is now –
22:30, Kasino am Schwarzenbergplatz, Kat M

26.7. / Fr

Open House
Miller, Hill, Weber, Martinez & Guests
Unstable Nights
18:00, mumok Hofstallung, Kat K + Q

Lenio Kaklea
Practical Encyclopaedia, Chosen Portraits
18:00, mumok, Kat M

Ian Kaler & Planningtorock
o.T. | RAW PRACTICE
19:00, Leopold Museum, Kat M

Work in Progress Presentation
Peter Stamer & Frank Willens
In the Penal Colony
19:00, mumok, Kat O

Zusatzvorstellung
Ismael Ivo / Balé da Cidade de São Paulo & Morena Nascimento
Um Jeito de Corpo
21:00, Burgtheater, Kat B

Trajal Harrell
Dancer of the Year
21:00, Akademietheater, Kat G

[8:tension]

Samuel Feldhandler
'd he meant vary a shin's
22:30, Schauspielhaus, Kat M

27.7. / Sa

IDOCDE Symposium
Tracing Forwards
27. Juli, 12:00 bis 28. Juli, 13:00, Arsenal

Steven Cohen
Taste
19:00, Leopold Museum, Kat O

[ImPulsTanz Classic]
Akemi Takeya
ZZremix
Neuinszenierung
21:00, Odeon, Kat I

[8:tension]

Mira Kandathil & Annina Machaz / Follow us
Ask the oracle – the future is now –
22:30, Kasino am Schwarzenbergplatz, Kat M

28.7. / So

Musikvideoprogramm
B-E-H-A-V-E
16:00, Leopold Museum Auditorium, Kat R

[8:tension]

Teresa Vittucci
HATE ME, TENDER
18:00, Volx/Margareten, Kat M

[8:tension]

Samuel Feldhandler
'd he meant vary a shin's
19:30, Schauspielhaus, Kat M

Frédéric Gies
walk + talk
19:30, mumok, Kat M

Lisi Estaras & Ido Batash / MonkeyMind Company
The Jewish Connection Project
21:00, Volkstheater, Kat E

[8:tension]

Maria Metsalu
Mademoiselle x
22:30, mumok Hofstallung, Kat M

29.7. / Mo

Work in Progress Presentation
Peter Stamer & Frank Willens
In the Penal Colony
19:00, mumok, Kat O

Steven Cohen
Taste
20:15, Leopold Museum, Kat O

Lisbeth Gruwez / Voetvolk
The Sea Within
21:00, Akademietheater, Kat F

Zusatzvorstellung
[8:tension]

Maria Metsalu
Mademoiselle x
21:00, mumok Hofstallung, Kat M

Book Presentation
Mårten Spångberg Hg.
Movement Research
22:30, Volkstheater – Rote Bar, Kat Z
mit Mårten Spångberg und Anne Juren

30.7. / Di

[8:tension]

Maria Metsalu
Mademoiselle x
19:00, mumok Hofstallung, Kat M

Frank Willens
Radiant Optimism
23:00, Kasino am Schwarzenbergplatz, Kat K

Philipp Gehmacher
It is a balancing act to live without your attention
Theaterversion
21:30, Odeon, Kat I

[8:tension]

Teresa Vittucci
HATE ME, TENDER
23:00, Volx/Margareten, Kat M

31.7. / Mi

Amanda Piña / nadaproductions
Danza y Frontera (Museum Version)
19:00, mumok, Kat K

Lisbeth Gruwez / Voetvolk
The Sea Within
21:00, Akademietheater, Kat F

Zusatzvorstellung
[8:tension]

Teresa Vittucci
HATE ME, TENDER
21:00, Volx/Margareten, Kat M

1.8. / Do

Philipp Gehmacher
It is a balancing act to live without your attention
Theaterversion
19:00, Odeon, Kat I

[8:tension]

Ellen Furey & Malik Nashad Sharpe
SOFTLAMP.autonomies
21:00, Schauspielhaus, Kat M

Liquid Loft / Chris Haring
Stand-Alones
(polyphony)
21:00, Leopold Museum, Kat K

Frank Willens
Radiant Optimism
23:00, Kasino am Schwarzenbergplatz, Kat K

2.8. / Fr

Symposium & Performance
Chateau Rouge & Red Edition
Salon Souterrain: Art & Prostitution
19.00–21.30, Volkstheater – Rote Bar, Kat M

Amanda Piña / nadaproductions
Danza y Frontera (Museum Version)
19:00, mumok, Kat K

Alleyné Dance
A Night's Game
20:30, Odeon, Kat I

Zusatzvorstellung
Liquid Loft / Chris Haring
Stand-Alones
(polyphony)
20:30, Leopold Museum,
Kat K

Planningtorock
Powerhouse
22:00, Halle E, Kat H

3. 8. / Sa

[8:tension]
Ellen Furey & Malik Nashad Sharpe
SOFTLAMP.autonomies
19:00, Schauspielhaus,
Kat M

Liquid Loft / Chris Haring
Stand-Alones
(polyphony)
19:00, Leopold Museum,
Kat K

Dance Contest
Rhythm is a Dancer
Hosted by Storm
20:00, Arsenal, Kat Z

Agudo Dance Company
Silk Road
21:00, Akademietheater,
Kat F

Zusatzvorstellung
Alleyn Dance
A Night's Game
22:30, Odeon, Kat I

4. 8. / So

Symposium – Summer
Barbecue Performance
Party Remix
Future Clinic for Critical Care
FCCC'ing ImpulsTanz
The Musical: A Past
Present Future Clinic
Hosted by Jeremy Wade & Nina
Mühlemann & Tanja Erhart
12:00–18:00, Arsenal,
Kat M

Musikvideoprogramm
Collapse
17:00, mumok kino, Kat S

Zusatzvorstellung
Agudo Dance Company
Silk Road
21:00, Akademietheater,
Kat F

Philipp Gehmacher
It is a balancing act to live
without your attention
Museumsversion
19:00, mumok, Kat K

Alleyn Dance
A Night's Game
21:00, Odeon, Kat I

[ImPulsTanz Classic]
DD Dorvillier / human
future dance corps
No Change, or "freedom is a
psycho-kinetic Skill" (2005)
22:00, Kasino am
Schwarzenbergplatz, Kat K

5. 8. / Mo

Wim Vandekeybus
/ Ultima Vez
Go Figure Out Yourself
19:00, mumok
Hofstallung, Kat K

Jonathan Burrows
Rewriting
20:00, Leopold Museum,
Kat M

Agudo Dance Company
Silk Road
21:00, Akademietheater,
Kat F

toxic dreams & WTKB
The Deadpan Dynamites
– *The Art of the Gag*
21:00, Schauspielhaus, Kat L

Jonathan Burrows
Rewriting
21:00, Leopold Museum,
Kat M

Wim Vandekeybus
/ Ultima Vez
Go Figure Out Yourself
22:30, mumok Hofstallung,
Kat K

6. 8. / Di

Showing
ATLAS – create your
dance trails
16:00, Arsenal, Kat Z

Musikvideoprogramm
B-E-H-A-V-E
Synthesize the Real
16:00, Leopold Museum
Auditorium, Kat R

Philipp Gehmacher
It is a balancing act to live
without your attention
Museumsversion
19:00, mumok, Kat K

God's Entertainment
TARZAN
20:00, Zacherlfabrik, Kat K

Jonathan Burrows
Rewriting
20:15, Leopold Museum, Kat M

Zusatzvorstellung
toxic dreams & WTKB
The Deadpan Dynamites
– *The Art of the Gag*
21:00, Schauspielhaus, Kat L

Wim Vandekeybus
/ Ultima Vez
Go Figure Out Yourself
21:00, mumok Hofstallung,
Kat K

7. 8. / Mi

[8:tension]
nasa4nasa
SUASH
19:00, mumok, Kat M

Wim Vandekeybus
/ Ultima Vez
Go Figure Out Yourself
19:00, mumok Hofstallung,
Kat K

Jonathan Burrows
Rewriting
20:00, Leopold Museum, Kat M

toxic dreams & WTKB
The Deadpan Dynamite
– *The Art of the Gag*
21:00, Schauspielhaus, Kat L

Anne Juren
42
21:00, Odeon, Kat I

Wim Vandekeybus
/ Ultima Vez
Go Figure Out Yourself
22:30, mumok Hofstallung,
Kat K

8. 8. / Do

[8:tension]
Marissa Perel
Pain Threshold
19:00, Leopold Museum,
Kat M

Filmvorführung
César Vayssié
Ne travaille pas (1968–2018)
19:00, mumok kino, Kat Q

God's Entertainment
TARZAN
20:00, Zacherlfabrik,
Kat K

Zusatzvorstellung
Jonathan Burrows
Rewriting
21:00, Leopold Museum,
Kat M

Simone Aughterlony,
Petra Hrašćanec & Saša Božić
Compass
21:00, Kasino am
Schwarzenbergplatz,
Kat K

9. 8. / Fr

[ImPulsTanz Classic]
Ivo Dimchev
The Selfie Concert
18:00, Leopold Museum,
Kat K

[8:tension]
nasa4nasa
SUASH
19:30, mumok, Kat M

God's Entertainment
TARZAN
20:00, Zacherlfabrik, Kat K

ImPulsTanz Party
B-Side
22:00, Kasino am
Schwarzenbergplatz

[8:tension]
Tatiana Chizhikova
& Roman Kutnov
Time to Time
23:00, Schauspielhaus, Kat M

10. 8. / Sa

Final Workshop Showing
«expressions'19»
16:00, Arsenal, Kat Z

CieLaroque/Helene Weinzierl
AS FAR AS WE ARE
18:00, Arsenal, Kat M

[8:tension]
Marissa Perel
Pain Threshold
18:00, Leopold
Museum, Kat M

Dana Michel
CUTLASS SPRING
19:30, Odeon, Kat K

Book Presentation &
Musical Improvisation
Johannes Odenthal,
Koffi Kôkô, Manos Tsangaris
Passagen
19:30, Schauspielhaus, Kat Z

Zusatzvorstellung
[8:tension]
nasa4nasa
SUASH
19:30, mumok, Kat M

Simone Aughterlony,
Petra Hrašćanec & Saša Božić
Compass
21:00, Kasino am
Schwarzenbergplatz, Kat K

11. 8. / So

Zusatzvorstellung
[8:tension]
Marissa Perel
Pain Threshold
16:00, Leopold Museum,

Kat M

Musikvideoprogramm
Collapse
16:30, mumok kino,
Kat. S

[ImPulsTanz Classic]
Ivo Dimchev
The Selfie Concert
18:00, Leopold Museum,
Kat K

[8:tension]
Tatiana Chizhikova
& Roman Kutnov
Time to Time
19:30, Schauspielhaus,
Kat M

Zusatzvorstellung
Dana Michel
CUTLASS SPRING
19:30, Odeon, Kat K

Konzert
Hahn Rowe
Hahn Rowe in Concert
22:30, Kasino am
Schwarzenbergplatz,
Kat M

Programmänderungen vorbehalten
/ Programme subject to change



Juliana F. May © Chris Cameron

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Änderungen vorbehalten

Preis: € 2,80

Intendant: Karl Regensburger; Künstlerische Beratung: Ismael Ivo; Künstlerische Leitung Workshops & Research: Rio Rutzinger, Marina Losin; Künstlerische Leitung [8:tension]: Christine Standfest, Michael Stolhofer; Dramaturgie & Programm: mumok-Kooperation: Christine Standfest; ImPulsTanz social Programm: Hanna Bauer; Finanzen: Gabriele Parapatits, Katharina Binder; Kaufmännische Beratung: Andreas Barth – Castello Consulting GmbH; Festivalorganisation: Gabriel Schmidinger, Alissa Horngacher; Künstlerisches Betriebsbüro: Yasamin Nikeresht, Maiko Sakurai, Laura Fischer; Produktionsassistent: Oihana Azpillaga Camio; Produktionsleitung: Johannes Maile; IT: Hannes Zellinger, Zimmel + Partner; Presse & PR: Theresa Pointner, Almud Krejza, Zorah Zellinger; Marketing: Theresa Pointner; New Media: Maja Preckel; Online Redaktion: Maja Preckel, Marina Losin; Förderungen & Kooperationen: Hanna Bauer; EU Project Life Long Burning & danceWEB Scholarship; Programme: Hanna Bauer, Katharina Binder, Rio Rutzinger; Sponsoring: Andreas Barth, Hanna Bauer, Wolfgang Mayr – mayr & more; ImPulsBringer – Freunde des ImPulsTanz Festivals: Präsident Josef Ostermayer, Organisation Laura Fischer; Workshop Office: Carine Carvalho Barbosa & Team Koordination; danceWEB & ATLAS: Gabri Einsiedl; Technische Leitung Performances: Andreas Grundhoff & Team; Chiefs of Ticketing: Ralf - I. Jonas, Gabriel Schmidinger; Publikumsdienst: Gabriel Schmidinger, Alissa Horngacher & Team; Koordination der Künstler_innenwohnungen: Joseph Rudolf & Team; Gästekarten: Isabelle Nisanyan & Timothy Gundacker; Infoservice: Anna Korenitsch, Martina Dähne; Spielstättengestaltung: Maximilian Pramatarov, Nestor Kovachev; Technische Leitung Workshops: Hannes Zellinger & Team; Musikvideo-Programm: Christoph Etzlsdorfer (VIS Vienna Shorts), Theresa Pointner; Fotografie: Karolina Miernik, Emilia Milewska; Video: Maximilian Pramatarov

Redaktion Abendprogramme: Christine Standfest & Stefanie Gunzy; Satz (Kern): Valerie Eccli; Coverdesign, Introseiten & Art Direction: CIN CIN, Vienna – Stephan Göschl, Gerhard Jordan, Annika Perktold & Jasmin Roth; Print: Druckerei Walla.

Bild am Cover: © Ian Douglas

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