IMPULSTANZ

Lisi Estaras & Ido Batash
MonkeyMind Company

The Jewish Connection Project

Vienna International Dance Festival

AB JETZT IM NEUEN FORMAT & DESIGN

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The Jewish Connection Project

Lisi Estaras & Ido Batash
MonkeyMind Company (BE)

28. Juli 2019 21:00

Volkstheater
Österreichische Erstaufführung

WIEN KULTUR

Bundeskanzleramt

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LISI ESTARAS & IDO BATASH
MONKEYMIND COMPANY
bei ImPulsTanz

Performances

2019 Lisi Estaras & Ido Batash
Monkeymind Company
The Jewish Connection Project
(Choreographers, Dancers)

LISI ESTARAS
bei ImPulsTanz

Performances

2014 Alain Platel / les ballets C de la B
tauberbach (Dancer)

The Jewish Connection Project

Konzept und Choreografie
Lisi Estaras & Ido Batash

Tänzer_innen Yohan Vallée, Tamar Honig, Avidan Ben Giat, Ido Batash, Lisi Estaras
Mit Julie Goldsteinas, Samuel Bloch, Marine de Mazancourt, Ido Tamir, Natalie Assa, Elisabeth Sedlak
Sopran Maribeth Diggle
Musik Richard Wagner
Ton Ido Batash & Bart Uyttersprot
Dramaturgie Hildegard De Vuyst
Kostüme Nicole Petit
Licht Helmut Van Den Meersschaut
Abendtechnik Licht und Sound Ralf Nonn
Administration, Produktion und Tourmanagement Nicole Petit
Produktion Monkey Mind Company
Entwickelt in Co-laBo/les ballets C de la B

Mit Unterstützung von CAMPO Gent
MonkeyMind vzw wird für dieses Projekt unterstützt von den Flämischen Behörden und der Stadt Ghent.

Dank an Alain Platel/les ballets C de la B, De Grote Post Oostende, MASH Dance House Jérusalem

Flanders
State of the Art

Über

About

The Jewish Connection Project

DE

Die heutige geopolitische Situation ändert sich ständig und gestaltet sich immer rascher neu. Polarisierung ist im internationalen politischen Diskurs allgegenwärtig. Im Eingedenken an an politische Aussagen und Ansichten aus dunkleren Tagen besteht eine große Dringlichkeit, sich diesen Ansichten nicht zu ergeben, und Identität als etwas zu betrachten, das uns verbindet und nicht trennt. Von der persönlichen Ambivalenz der Künstler_innen gegenüber ihrer jüdischen Identität bis zu ihrer Telhabe an einem Kollektiv: In ihrem *Jewish Connection Project* zeigen sie in aller Offenheit, woher sie kommen, ihre Quellen und schließlich, wer sie sind.

EN

Today's geopolitical situation is constantly and rapidly changing and reshaping itself.
Polarization is omnipresent in the international political discourse.
Reminiscent of political statements and views from darker days, there is a strong urge
not to surrender to those views and to look at everyone's identity
as something which connects rather than divides.
Starting from the artists' personal conflict and ambiguity towards being Jewish,
tot he essence of who they are as a collective.
In *The Jewish Connection Project*, they show openly where they come from, what constitutes
their roots, their first source, and they reach down to the core of who they are.

Zusammengehörigkeit

The matter of belonging in the process of the work

DE

Lisi Estaras und Ido Batash haben sich 2012 während der Arbeit an *C(H)OEURS* von Alain Platel kennengelernt. Sie entdeckten ihre starke Affinität zueinander, in ihren Ideen und in der Art und Weise, wie sie sich Bewegung und körperlichen Zuständen annähern. Gelegentlich wurden sie von den Kolleg_innen humorvoll „the Jewish connection" genannt.
Das brachte sie schließlich zu der Frage: besteht denn tatsächlich eine solche Verbindung? Und wenn ja, was ist der Grund für ihre Affinität?

Während der Proben entwickelten sie beide eine Vorliebe für heftige, wilde Bewegungen, die aus einer Folge von schnell abgebrochenen Impulsen bestehen, um jederzeit in eine andere Richtung auszubrechen: das ist die „Monkeymind", nach der sich die Compagnie benannt hat. Ein endloses Geplauder im Kopf, wenn die Gedanken wie ein hyperaktiver Affe von einem Baum zu andern springen. Ihre Grundlagen sind instinktive Bewegungen und Gedankenströme.

Angst, Unbeholfenheit, Impulsivität, Verwirrung und Mehrdeutigkeit sind wiederkehrende Themen in ihrer Arbeit. High Energy als potentieller Auslöser für die verschiedenen Bewegungen, Zustände, Ausdrucksformen und Qualitäten, die sich zu einer einzigartigen Sprache verdichten: einer körperlichen Poesie. Der Körper selbst kommt zu Wort, als als Träger der emotionalen und physischen Geschichte seiner Vorfahren, der Identität und des Selbst. Es ist dieser Prozess, der sie erkennen lässt, wer sie sind.

Bei der Erarbeitung des *Jewish Connection Project* verspürten sie den Wunsch, ihre eigenen widersprüchlichen und mehrdeutigen Gefühle in Richtung ihrer jüdischen Identität zu hinterfragen. Um tiefer in diesen Prozess einzutauchen, versammelten sie eine Gruppe jüdischer Tänzer_innen aus Israel und von anderswo. Zugleich suchten sie nach einer Verbindung vor Ort: Wo leben Jüdinnen und Juden an den jeweiligen Orten, an denen sie performen? Wer sind Sie? Und sind sie möglicherweise dazu bereit, sich den Tänzer_innen auf der Bühne anzuschließen?

Was ist ‚Affinität'? Es kann eine biologische Angelegenheit sein, eine chemische Anziehung, eine natürliche Zuneigung oder einfach eine subjektive Angelegenheit. Sie kann auftauchen und verschwinden oder sich in ihrer Intensität verändern. Sie kann tief sein oder oberflächlich. Oder wertend. Wir treffen Entscheidungen auf der Grundlage unserer Affinität zu anderen. Wir bilden Gruppen, um ein Gefühl der Zugehörigkeit zu entwickeln. Wir suchen nach einer individuellen und einer kollektiven Identität. Manchmal identifizieren wir uns mit jemandem, weil wir bestimmte Ansichten teilen. Wir können aber auch einen Glauben oder eine Religion teilen, eine Nationalität oder einen ethnischen Hintergrund. Wir nehmen eine Identität an, um uns einzufügen.

Und dann ist da noch die Frage, wie sehr man die eigene Identität schätzen sollte. Was ist Kollektivität wert, wenn sie auf Kosten anderer geht? Wird sie anderen verweigert? Wer gehört dazu? Und wer nicht? Und was sind die wahren Motive der Exklusion? Oder sind wir am Ende doch nur Kreaturen, die sich fortpflanzen wollen? Welche Formel wird gewinnen, die biologische oder die kulturelle? Dies sind einige von einer ganzen Reihe von Fragen, die während des Arbeitsprozesses aufgeworfen wurden, obwohl nicht alle gegebenen Antworten in die gleiche Richtung wiesen. Wie das Sprichwort sagt: „Zwei Juden, drei Meinungen". Es muss etwas Wahres dran sein.

Während der Arbeit an *C(H)OEURS*, haben Lisi und Ido nicht nur einander kennengelernt, sondern auch die Musik von Wagner. Zu Wagner zu tanzen war eine verwirrende Erfahrung, zum Teil wahrscheinlich wegen seines offenen Antisemitismus, aber hauptsächlich wegen der Art, wie er später von der Nazi-Propaganda verwendet wurde. Das hat dazu geführt, dass Wagners Musik in Israel nicht gespielt werden kann. Erst letztes Jahr musste sich ein israelischer Radiosender entschuldigen, weil sie einen Auszug aus *Gotterdämmerung* gespielt haben. Lisi und Ido spielen mit diesem inoffiziellen Verbot. Sollte man den Mann von der Musik trennen?

EN

Lisi Estaras and Ido Batash met in 2012 during the creation of *C(H)OEURS* directed by Alain Platel. They found a strong sense of affinity in the material they created, their ideas and certain ways to approach movement and physical states. Occasionally while working in the studio together people would refer to them in a humorous way as 'the Jewish connection'.

That brought them to the question: does such a connection exist?
And if so, what is the cause of our affinity?

Lisi Estaras and Ido Batash first met in 2012 during the process of creating Alain Platel's production *C(H)OEURS*. They soon sensed a close kinship in their approach to movement. They both have a penchant for agitated movements consisting of a succession of impulses that are each broken off so as to spring in a different direction, at a new tangent. This is the essence of the 'monkey mind' after which the company is named: it is the endless chattering in your head when you jump from one thought to the next as a fitful monkey does from tree to tree. Their foundations are instinctive movements and the stream of thoughts.

Anxiety, awkwardness, impulsiveness, confusion, and ambiguity are recurrent themes in the work. High energy as a possible trigger and the different movement/states/expressions qualities to arrive to a unique language of physical poetry. The body is allowed to talk by itself as it is the carrier of the emotional and physical history of the creators' ancestors, identity and self. It is this process that may bring them to the core of who they are.

For the creation of *The Jewish Connection Project,* they felt a desire to question their own contradictory and ambiguous feelings towards their Jewish identity. To delve more deeply, they assembled a group of Jewish dancers from Israel and elsewhere. And they felt strengthened in their quest for a local connection: where are the Jews to be found in each of the places where the production is performed? Who are they? And are they prepared to join the dancers onstage?

What is 'affinity'? It can be a biological thing or a chemical attraction or a natural 'liking' or a caprice, a subjective matter. It can also appear and disappear and change in its graduation. It can be deep or superficial. It can be judgmental. We make decisions based on our affinity for others. We make groups to feel that we belong. We search for an individual and a collective identity. Sometimes we identify with somebody because we share points of view. But we can also share a belief or religion or country or ethnic background. We assume an identity to try to fit in.
And then there is also the question of how deeply you should cherish an identity. What is collectivity worth if it is at other people's expense? Or is denied to others? Who belongs and who does not? And what are the true motives for exclusion? Or are we in the end just creatures looking to procreate? And which formula will win, the biological or the cultural? These are some of a whole range of questions that were thrown up during the creative process, though they were not all given answers that pointed in the same direction. As the saying goes: 'two Jews, three opinions'. There must be some truth in it.

While working on *C(H)OEURS*, Lisi and Ido not only met each other, but also became acquainted with the music of Wagner. Dancing to Wagner was a confusing experience, in part probably because of his open antisemitism, but mainly because of the way he was later used for Nazi propaganda. This has meant that Wagner's music cannot be played in Israel. Only last year, an Israeli radio station had to apologise for playing an extract from *Gotterdämmerung*. Lisi and Ido make play of this unofficial ban. Should one separate the man from the music?

„We“ as an identity

Ido Batash's point of experience:
What makes me a Jew and what does it means to be a Jew?

The question above shows the fundamental struggle I had with the idea of being a Jew, since I was a little kid to today. Through my eyes, the core of human existence is always around two main ideas. The ongoing aim to discover 'who are we?' along the wish to understand 'who am I'? The idea of who we are as a collective define who we are as individuals. This happens because of a necessity and attachment to history, tradition, religion and the non-stop search for a collective identity. Putting aside the good things it can create and develop, from my personal point of view and life experience, this is also the source of segregation, ignorance, suffering and racism. As for my part in life, I wish to face and search for new alternatives and perceptions, to open up to where I come from, to my roots, to my first source, to truly mingle with the Jewish me, till I reach down to the core of who I am.

Lisi Estaras' point of experience:

The sense of being a descendant of the ancient Jewish people became a central component of my identity. Nothing could dissolve this historical, culturally constructed memories of belonging. A way of living, an ethnic group, a religion, a faith, the messianic people, family traditions, an excuse for excluding or including others, a heavy weight on your shoulders, genetics, something to hide or show depending on the context, something you don't see or you do, from the beginning when you meet someone, something you are sure about according to certain physical features (long/big nose, a beard, sparkles...), most of them find big success in business and attraction in the value of money, the people of the book, the lobby, the people who killed Jesus, a minority with powers etc.

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Biografien

Biographies

IDO BATASH

Ido Batash (°1984, IL) is an independent choreographer and a professional dancer based in Belgium. Between 2002-2018, Batash danced and performed for several companies, including les ballets C de la B - in *C(H)OEURS* & *Nicht Schlafen* under the direction of the choreographer Alain Platel, Inbal Pinto & Avshalom Pollak dance Company, NDD-Galili Dance, Kibbutz Contemporary Dance Company and he participated in projects of the choreographers Idan Cohen, Talia Back, Roy Assaf and Meytal Blanaru. In 2009, Batash started to create his own independent choreographies. Several of them were performed in UK, Sweden, The Netherlands, Belgium, Hungary, Japan and Israel. In 2012, he was invited to become a resident choreographer at Random Collision (NL) - an organization that focuses on contemporary choreography and the development of talented young choreographers and stimulates the exchange between makers and public to expand the awareness of contemporary dance.
In 2014, the work *Ego Trip*, a collaboration with the choreographer Anna Reti, was nominated for the best work of the year by Rudolf Laban Institute. Same year, Batash received the 2nd prize for the choreography of *Body-Magic*, at the International Choreography Competition of Machol Shalem, in Jerusalem. Some of his works were supported by Random Collision, Moving Futures Festival, 'DEPARTS' program, Trafo House for Contemporary dance, CCNO - National Choreographic Centre of Orléans, MASH - Machol Shalem Dance House in Jerusalem, Suzanne Dellal Centre in Tel Aviv, Cultuurcentrum De Grote Post - Oostende, The ministry culture of Israel, Mifal Hapais (the Israel State Lottery) and others.
Early 2019, he created together with Lisi Estaras *The Jewish Connection Project*, a piece for five dancers and a soprano with extra's from the local Jewish community who share the stage with the dancers (première 14 & 15 February, Campo Ghent). He will also be the co-creator of *SONICO* – a duet with 5 tango musicians on stage (première March 2020).
Along his personal artistic activities, Ido initiates independent projects in collaboration with other choreographers, artists and scientists from different disciplines, and he teaches contemporary dance classes and workshops based on his working method MoveMental, at les ballets C de la B and other dance platforms and universities in Europe.

LISI ESTARAS

Lisi Estaras (°1971) begins to dance in Cordoba (Argentina). After trying to combine her studies in social work with professional dance training, she chooses dance. Thanks to a scholarship, she leaves Argentina at age of 19 to study at the Rubin Academy of Music and Dance in Jerusalem. Quite soon afterwards, she joins the ranks of the Batsheva Dance Company in Tel Aviv. After five years in Israel, Lisi moves to Europe and starts her career with les ballets C de la B in 1997. She creates and dances *Iets op Bach, Wolf, VSPRS, Pitié!, C(H)ŒURS* and *Tauberbach* by Alain Platel, *Tempus Fugit* by Sidi Larbi Cherkaoui, and *Learning how to walk* by Benny Claessens (NTGent). In the mean time, and under the umbrella of les ballets C de la B, she choreographed *Patchagonia, Bolero, The Gaza Monologues, primero-erscht* and *Dans Dans*, a coproduction with het KIP (Ghent).
Through the years, she starts to make her own work, independently from les ballets: she creates and dances *Bartime* with Einat Tuchman (Campo), *Cocina Erotica, No Wonder & Hillbrowfication* with Constanza Macras (Schaubühne & Gorki Theater, Berlin), Leche (Passerelle) and *A distancia* (Teatro Real, Córdoba). Lisi makes choreographies for theatre productions and coaches other artists/companies. She worked on *Hiob* by Sandra Strunz (Theater Bonn & Staatstheater Mannheim), *Das Brennende Haus* by Emilio Garcia Wehbi and Maricel Alvarez (City Theater Bern), *The speech for dancer* Irene Russolillo (Festival Equilibrium, Rome) and recently *Het Hamilton Complex* by Lies Pauwels (HETPALEIS Antwerp), which also had a German edition in the Staatstheater Bochum.

In 2015, she creates and dances the solo *La Esclava* together with choreographer Ayelen Parolin (La Biennale de Charleroi, les Brigitinnes, Centre Wallonie-Bruxelles (Paris), Le Gymnase (Roubaix), Julidans (Amsterdam).

In 2016, she creates the performance *Monkey Mind* with three dancers with down syndrome for Platform K (in collaboration with les ballets C de la B. & Campo). This creation was significant for her later choreographic work as the dance material offered by the dancers with disabilities reinforced her artistic direction. The idea of the *Monkey Mind*, as it refers to "the endless chatter in your head as you jump in from one thought to another, like a monkey jumping from tree to tree". Using the change of thoughts and its translation into movements and words. For the research into her 'Monkey Mind' method, Lisi is granted a scholarship by the Flemish Government.

In 2018, she starts an artistic collaboration with Serge Aime Coulibaly, Sara Vanderieck and Mirko Banovic on the project *When I See a Strawberry, I Think of a Tongue* (Kaap & Grote Post, Oostende. Theater des Doms, Avignon). The artistic trajectory of this project continues in 2019, with residencies in Le Centquatre Paris, WP Zimmer Antwerp, Le Bamp Brussels and Le Gymnase Roubaix.

Also in 2018, she premiered two major productions, *Hillbrowfication* (Johannesburg) a collaboration with (non-)professional youngsters of Hillbrow and choreographer Constanza Macras/Dorky Park, Gorki Theater and Goethe Institute and *Sapiens* for the Ballet Contemporaneo Teatro San Martin (Buenos Aires, Argentina).

In Ghent, she co-creates with Alain Platel and Quan Bui Gnoc, *Le Sacre du Printemps* which brought more than 200 people dancing in the streets of Ghent for the Day of the dance 2018. Teatro Calderòn of Valladolid (E) invited Lisi and Quan to do a remake in their city in 2019.

Early 2019, Lisi created *The Jewish Connection Project* in collaboration with Ido Batash, a piece for five dancers and a soprano with extra's from the local Jewish community who share the stage with the dancers (première 14 & 15 February, Campo Ghent). For the Day of the Dance 2019 in De Grote Post Oostende, she created with Darryl E. Woods *Ze zullen ons niet temmen*, a short collective choreography that will deliver a new interpretation of the Flemish anthem by singer-songwriter Wannes Cappelle. For the SEAD Salzburg Experimental Academy of Dance she created *No Human No Cry* for their young dance ensemble (April 2019).

After that, the new creation *SONICO* – a duet with five musicians on stage - is on the table (première March 2020).
Lisi gives masterclasses and workshops in Belgium and abroad as part of the pedagogic platform of les ballets C de la B. In 2017, she has been awarded with a grant for research on the themes of kinesthetic, empathy and the mirror neurons in connection with her monkey mind choreographic research. In 2019, she received a grant to do research into the dance/movement related tendency within Art Brut.

AVIDAN BEN GIAT

Avidan Ben Giat was born and raised in Jerusalem, Israel, where he received his first education in contemporary dance and ballet. A graduate of the Jerusalem Academy of Music and Dance high school and the Bezalel Academy of Arts and Design, Jerusalem. In 2008 he joined the Batsheva Dance Company Ensemble where he performed extensively the repertoire of Ohad Naharin (artistic director) and Sharon Eyal (house choreographer). There he began his activity as a choreographer through the 'Dancers Create' program of the Company.

In 2011 he joined the Inbal Pinto & Avshalom Pollak Dance Company. And in the same year also worked with Ido Batash on a solo piece called *Bread and circuses, blood* as part of Shades in Dance Festival 2011.

Simultaneously he started creating his own multidisciplinary works. He created in the fields of choreography, dance, fine arts and video and produced several co-creations (with the support of bodies like MASH Machol Shalem Dance Center, Suzanne Dellal Center, Embassy of Israel in Japan, Kyoto Art Center, Asahi, Art Support Kansai, Israel Ministry of Foreign Affairs, ZKM) the works *Full Moon Week*, *An Empty Chair*, *Renewal*, *Planimos*, *BOLMUSE*, *Sodom* and *Upload a New Mind to the Body* by Mirai Moriyama.

Parallel to this Avidan continues his activity as a teacher (contemporary and improvisation) in Israel and abroad for amateurs, students, and professional dancers of all ages. He has taught classes and repertoire for companies such as Batsheva Dance Company, Inbal Pinto & Avshalom Pollak Dance Company and for the students of Bezalel Academy of Arts and Design Jerusalem and the high school of the Jerusalem Academy for Music and Dance (Israel), Zodiak (Finland), Session House, ArchiTanz, Association of Universities - Japan, Studio Box169, YouSquare, Flag Studio-Enoco, Conte-Sapporo, Kyoto Art Center (Japan) and many more.

These days Avidan performs and tours around the world with the duet by Andrea Costanzo Martini *Scarabeo, Angles and the Void* which was selected to be part of Aerowaves, Spring Forward 2018. Avidan also is taking part in the piece *Q&A (the 36 questions)* by Rachel Erdos.

MARIBETH DIGGLE

The American soprano, having performed in major venues around the world including Sadler's Wells, Het Concertgebouw, Théâtre de la Ville, Göteborg Opera, Opera North, Staatsoper Unter den Linden, Ruhr Triennale, Mercat de les Flors, Seoul LG Arts Center, and Wien Tanzquartier, received her vocal education from the Boston University Tanglewood Institute, the Musikhochschule Luzern, the Conservatorium van Amsterdam, and graduated with cum laude from the Dutch National Opera Academy. Her repertoire includes powerful female title roles, such as Cherubini's *Médée*, Die Frau (*Erwartung*), Alice Ford (*Falstaff*), Cio cio san (*Madama Butterfly*), Poppea (*L'Incoronazione di Poppea*), Mére Marie (*Les Dialouge des Carmelites*), Donna Elvira (*Don Giovanni*), Fiordiligi (*Cosí fan tutte*) and Tatjana (*Eugene Onegin*), which she performed in the Amsterdam Concertgebouw during the Robeco Festival. Maribeth holds a special affinity for 20th and 21st century music, and has taken part in the creation and performance of numerous new works. 2016 saw her debut with the ASKO/Schönberg Ensemble, performing Mahler's *4th Symphony*, as well as *Aria*, composed by Beat Furrer. She has also toured as a soloist for Alain Platel, choreographer at Les Ballet C. de la B., and has sung under the musical direction of Fabrizio Cassol, leader of jazz trio AKA Moon, having performed their creations *VSPRS* and *Pitié*! in tours throughout Europe, as well as performances in Japan, South Korea and the Democratic Republic of Congo. Parts of the performance *Pitié*! can be seen in a documentary entitled *Passion, Last Stop Kinshasa* (Nachtaktivfilm), which has been presented on ARTE TV in May in 2010.

Together with members of the ensemble, she has also taken part as an artistic coach during the International Sommerlabor (Frankfurt am Main) given to young professional artists and dancers to encourage their creative and performance techniques. She continues to coach dancers and singers at the Zentrum für Zeitgenössischen Tanz Köln, at Les Maitres Sonneurs Opera Laboratoire in Toulouse and has collaborated with Lisi Estaras, Ido Batash and Quan Bui Ngoc during the Les Atelier C. de la B. Summer Workshops. Maribeth will sing the title role in the Opera Spanga Summer Festival's performances of *Aida* in 2018, and will premier her first co-creation of newly staged and composed art songs together with Ezequiel Menalled entitled *Falling* in Holland and Germany. She has also been engaged as musical dramaturge to the new creation at Les Ballets C. de la B., *Requiem pour L.,* and will tour as a soprano soloist in *The Jewish Connection Project*, a new creation by Lisi Estaras and Ido Batash.

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 Ingvartsen
69 positions
22:00, Kasino am Schwarzenbergplatz, Kat J

14. 7. / So

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

Mette Ingvartsen
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 Ingvartsen
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 Ingvartsen
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 Ingvartsen
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 Ingvartsen
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
20:15, 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

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

[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

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

4. 8. / So

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

Alleyne 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 Hraščanec & 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
Annie Dorsen
Spokaoke
23:00, Volx/ Margarethen, Kat O

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

Simone Aughterlony, Petra Hraščanec & 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

ImPulsTanz – Young Choreographers' Award Ceremony
21:00, Kasino am Schwarzenbergplatz

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

Programmänderungen vorbehalten / Programme subject to change

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Änderungen vorbehalten
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