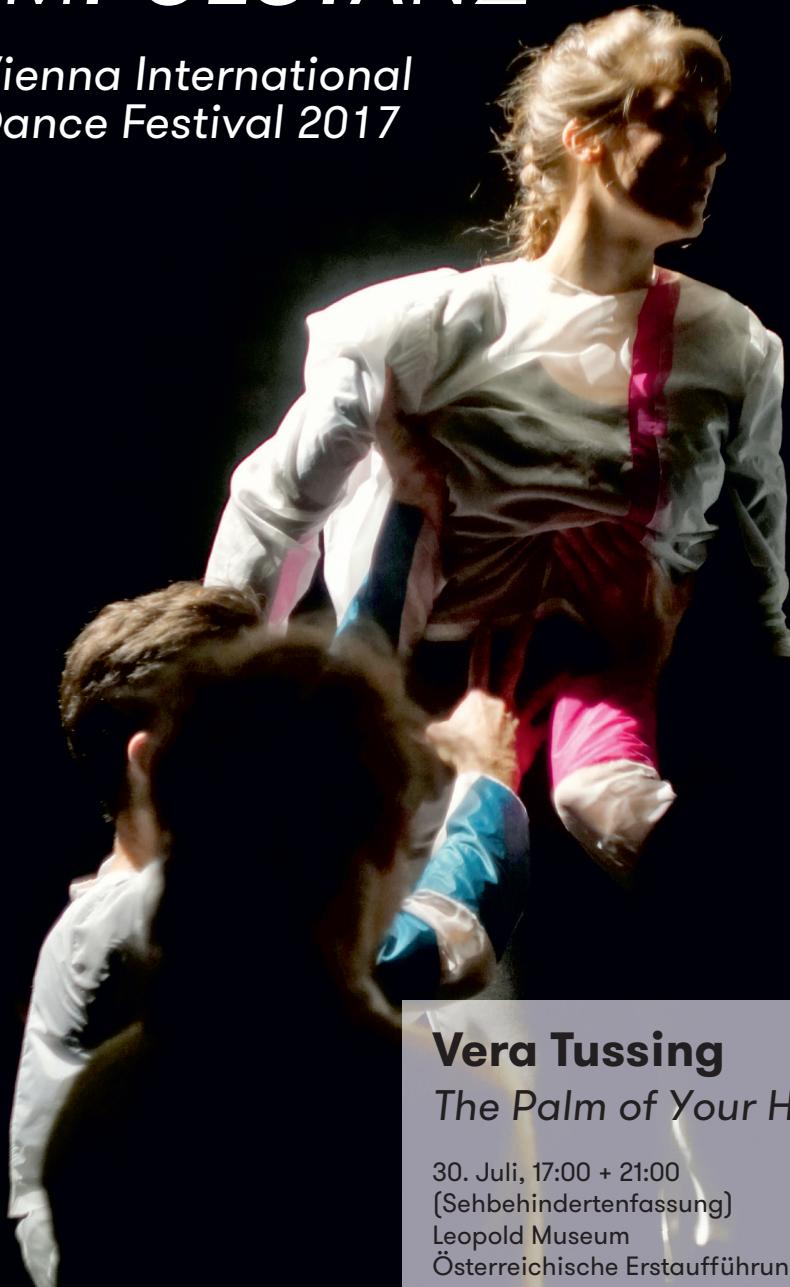


IMPULSTANZ

Vienna International
Dance Festival 2017



Vera Tussing *The Palm of Your Hand #2*

30. Juli, 17:00 + 21:00
(Sehbehindertenfassung)
Leopold Museum
Österreichische Erstaufführung

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Eine Kooperation von Impulstanz und dem Leopold Museum.

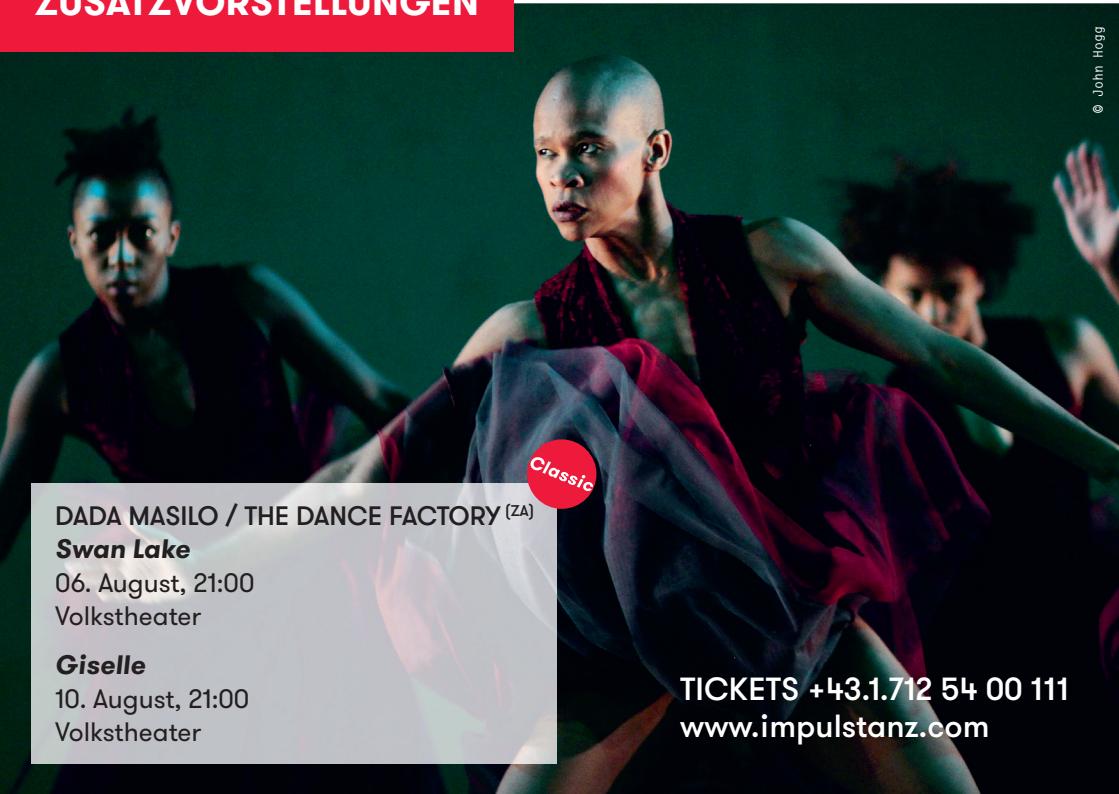
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Vienna International
Dance Festival



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ZUSATZVORSTELLUNGEN



© John Hogg

Vera Tussing UK/BELGIUM/GERMANY
The Palm of Your Hand #2

Österreichische Erstaufführung



BUNDESKANZLERAMT ÖSTERREICH

With the support of
the Culture Programme
of the European Union



Vera Tussing bei ImPulsTanz

2017

Workshop

The Palm of Your Hand #2

Vera Tussing &

Esse Vanderbruggen &

Gorka Gurrutxaga



© Giannina Urmeneta Ottiker

Credits

Choreografie Vera Tussing

Team für die Neubearbeitung

The Palm of Your Hand #2

Solene Weinachter, Vera Tussing,
Zoltan Vakulya, Gorka Gurrutxaga Arruti,
Lee Chen-Wei

mit Unterstützung von Saïd Gharbi,
Ibrahim Tamditi, Jempie Vermeulen,
Tonia In Den Kleef, Yannick Heeren

Research / Performance

The Palm of Your Hand

Ben McEwen, Erik Nevin, Meri Pajunpää,
Camille Prieux, Solene Weinachter,
Vera Tussing, Zoltan Vakulya,
Esse Vanderbruggen

**Kontextbezogene Recherche /
Dramaturgische Beratung**

Lucie Beauvert, Michael Picknett, JS Rafaeli,
Alexander Vantournhout

Sound, Video, Fotografie Recherche

Emanuele Costantini, Alessandra Rocchetti,
Benjamin Sommabère, Zoilly Molnar,
Vinicius Salles

Recherche Design in Zusammenarbeit mit
Lucie Beauvert

Dauer 35 min

30. Juli, 16:00 Uhr + 20:00 Uhr **Touch Tour**

Teil der Sehbehindertenfassung ist eine Touch Tour, zu der ImPulsTanz alle Sehbehinderten einlädt. Dabei wird man die Atmosphäre, die Bühne, die Requisiten, und Teile der Choreografie kennenlernen und eine zusätzliche Dimension der Aufführung miterleben können.

Koproduktion

STUK Leuven, Life Long Burning / workspacebrussels mit Unterstützung von Programm Kultur der Europäischen Union

Unterstützung Recherche öffentliche Mittel der National Lottery durch Arts Council England

Im Auftrag von The Place mit zusätzlicher Unterstützung von Klein Verzet, Dance East, Pavilion Dance South West und Royal Academy

Residency Kaaithéater, Brüssel;
The Place, London

Dank an

Kate Goodwin und The Royal Academy of Arts & The Work Place at The Place

The Palm of Your Hand #2 entsteht im Rahmen des EU-Projekts *The Humane Body*

Gefördert von Creative Europe und Arbeiterkammer Wien

The Palm of Your Hand #2

Nach der Uraufführung der ersten Version von *The Palm of Your Hand* 2015, zeigen wir nun *The Palm of Your Hand #2* – eine Neubearbeitung im Auftrag des Projekts *The Humane Body*. Diese Neubearbeitung wurde in Zusammenarbeit mit einer Gruppe blinder und sehbeeinträchtigter Menschen entwickelt, um das Stück auch ohne Sehsinn erfahrbar zu machen.

Es ist ein Tanz der Berührung. Das Stück ist eine aktive, erfühlbare und eifrige Verhandlung zwischen Performer_innen und Publikum – in stillschweigender Übereinkunft und Verständnis. In einer Ellipse angeordnet formt das Publikum selbst die Begrenzung des theatralen Raumes. Es ist eine Reise, die per Definition von den Performer_innen und Zuseher_innen gemeinsam unternommen wird.

After premiering the first version of *The Palm of Your Hand* in 2015, we are now showing *The Palm of Your Hand #2* – a re-creation commissioned by *The Humane Body* project. This re-creation reimagines the piece by working with a group of blind and partially sighted people to help make the work communicate beyond sight. This is a dance of touch. The work exists in the active, tactile, engaged negotiation between performer and audience – in their tacit agreement and understanding. Arranged in an ellipse, the audience themselves form the bounds of the theatrical space. This is a journey that, by definition, performer and audience discover and create together.

In dialogue with Vera Tussing

By Sebastian Kann
Circus artist, scholar, performance dramaturg

Sebastian Kann: This piece requires a lot of cooperation from the audience. Although I suppose one could say “no” when you offer us the palms of your hands, I never felt inclined to refuse! Is this because of how you do it – was this way of gently getting us to play along a discovery? Or is it simply a function of the conventions of theatre spaces, which imply certain rules for audiences, “don’t make a fuss” and so forth ... Do people ever say “no”, and how do you deal with that if so?

Vera Tussing: I was trying to understand to what degree communication is possible in a space that is so already-coded for behaviour. The audience has their place in the auditorium, we (the performers) have our place on stage: still, in most cases of dance in performance, we move at distance and we are watched at distance. Diminishing or shrinking down the space between our audience and us is a way of putting that code into question. For *The Palm of Your Hand*, the audience surrounds the performance space in the shape of an ellipse while the performers move inside the ellipse. The main work takes place at the edge of the space where audience and performers are in close proximity to each other. We took a specific approach for this interaction: to start we tried to understand the hierarchies in the spaces we perform in, the unwritten rules that code people’s behaviour, and then use the knowledge and the sensibilities around these codes to invite the audience into a work that constantly seeks to reposition them within those codes. Your question on if anybody ever said “no”: Yes, but I have to say very few people usually do ... one or two people per show, I would say. We discussed this a lot in the creation process – how to offer rather than force, how to

actually encounter the audience. Eventually, with time, I started to consider it to be a compliment to us as a team of performers if people would decline the proposal we make in the work. For me, it reads as the work allowing for people to make up their own mind. We don’t intend to coerce people into movement or participation; we try to create space for them to act within. So having people refuse our proposals means we’re not abusing our position as the ones who know and force our audience into consensus.

This something that takes a lot of individual attention from each performer to maintain, sometimes we fail ... but its one of the main challenges that I think over every time before performing the piece. It’s a thing we’re working towards – let’s say “freeing” the spectator from the dominating conventions of spectatorship – even knowing that the codes are so strong, we will never fully manage subvert them. It’s more an ideal image that keeps us busy than a state we hope to actually arrive at.

Practically a “no” means, we don’t touch, we don’t push, we continue what we do but keep distance. “No-s” are also not all the same: sometimes a hand disappears where it had been present before. Sometimes a hand that declined to participate at the start joins later.

Sebastian Kann: What I found very intriguing was the way the unusual distribution of sense stimuli in *The Palm of Your Hand* plays out afterwards in memory. Most cultural objects – dances, paintings, films, etc. – seem to get stored as visual memory. But when I think about *The Palm of Your Hand*, my memories are mostly tactile or proprioceptive: I remember feelings, quite literally. It’s an unusual experience!

Classically, aesthetic experience is something that happens at a distance: me in my chair, dispassionate, assessing; you up on stage, sweating away and demonstrating your craftsmanship. Of course, some would say that this mode of detachment is no longer sustainable – “me over here, you over there” is the motto of the neoliberal, no? – But I think audiences still come to see work expecting to see something closed and finished, to be a subject before an object. You shatter these expectations. Has it been challenging to get people to accept the mode of performance you are proposing?

Vera Tussing: Interesting one - the work is personal and up-close, and we always receive a lot of comments on that. In regards to the general mode of performance, some programmers have commented on what they describe as our “workshop style” (an assessment sometimes delivered in a sort of negative tone). For me, the style which we ended up performing is simply what we came up with in order to allow this to be a dance performance that negotiates over tactile encounters. I remember a moment in the process when I understood that in order for the tactile elements to have any communicative value, we could not “perform touch” at people. Rather, we needed to facilitate felt experience, or a series of felt negotiations. Touch is something that happens between two people; it also relies on proximity. Our research questions the “me over here you over there” attitude you mentioned impossible from the very beginning. Audience members often tell me how quickly they forgot their nervousness at having performers so close. It’s a very deliberately chosen journey that we take in the work. We

communicate from the start with our audience - we pick them up outside the theatre, and so forth. We use a specific, shared vocabulary to introduce the work. I hope the verbal introduction helps demystify us a little! I never liked to be the “voiceless” dancer at distance.

Sebastian Kann: Can you say something about stage presence? I don’t know if it’s only a function of being unusually close to the performers, but the four of you seem present in a very particular way. Did you discuss this mode of presence, or did it arise naturally from your choreographic research?

Vera Tussing: That has sort of crept up on us. As I said before, the we’re always negotiating with the spectator in real-time, while simultaneously keeping half our attention on performing a fairly set piece of choreography – sometimes the four of us in unison. It definitely creates a very particular presence. In the beginning we were also very shy, so some of us just seemed to have a constant smile on our face. It was just to allow things to happen. I hope that we are getting a bit more nuanced.

Sebastian Kann: Is *The Palm of Your Hand* #2 a revised version of the piece for blind and partially sighted audiences. Obviously I can still enjoy it if I am not blind? Although who is not “partially sighted”, actually ...

Vera Tussing: Yes, the work that we will present is a recreation, meaning the work existed already, and we made an adaptation in order to invite more people in.

The process was rather fast. I decided to ask for help from experts in the field. Said Gharby was one of them. I clearly remember the moment, when I was asked to not label and point our blind audience members in the performance. I am also aware that the information “this is for blind people” is often necessary to communicate prior to the show. Eventually, this necessity of labeling stuck with me, and I tried to focus my thinking around it. So I would like to refer to the re-creation as a process wherein I worked on enhancing the work’s voice via different sense channels.

Eventually I decided to not open the Touch Tour that takes place just prior to the show to every audience member: it was created for our blind and partially sighted audience members. The information they receive in this segment replaces information available visually to sighted audiences.

Sebastian Kann: So what was the adaptation process like? The role of touch was already very prominent in the original work, so I guess you didn’t have to change much. Or did it turn out to be a big challenge?

Vera Tussing: Yes, the role of touch was prominent, but if you think about it in terms of numbers - we are 4 performers, and there are 60 audience members. So there are usually about 56 people at each touched moment that are themselves without touch. Hence the light, the sound, and all the other sense information that is transmitted is rather important. In regards to the approach and process of the recreation: I opted for a rather unusual approach. Usually, dance for the blind and partially sighted works by making a sort of

audio translation. After a try-out and several conversations with blind or partially sighted people, we decided that this work could communicate beyond the visual without a spoken sound track. I am well aware that this might be a controversial choice for some people. I am curious if this decision holds up over the course of the tour. The decision was very much based on the fact that, in contrast to most dance performances in a black box theatre, *The Palm of Your Hand* operates via a different set of parameters. We decided as a group that there was enough information available throughout the work to create a coherent narrative beyond the visual and the linguistic. The adaptation process was very interesting. There was also a fair amount of confrontation with our own limits. Especially when it came to language, my team and me found it very hard to not be constantly stuck in the visual when communicating to our first blind and partially sighted audience members. This is a big learning moment for me and my team and every performance will be a challenge for us, there is no doubt. It has already confronted me with some of the assumptions I had about my own work: in the end, *The Palm of Your Hand* in its original state was a much more visual work – also from a performer’s point of view – than I had thought!

So yes, the work is for everybody who enjoys receiving and communicating via various senses. We do our best to move between those channels and create entrances into the work on multiple levels.

Sebastian Kann: It’s kind of unusual for a choreographer to revise a piece and re-release it. We’re so focused on generating new works these days, it feels like the pace of everything is increasing, creation processes are shorter

Biografie/Biography

and shorter, and so forth. What was it like to jump into an old process again, years later? Is this also a comment on the economy of novelty in contemporary dance today?

Vera Tussing: Yes, I guess its a novelty that I am allowed to revisit and re-release work! But I often have the tendency to re-think past creations in order to reflect on processes, to identify difficulties when creating new work and in order to tackle them in future creation. So I have a sense of a dialogue with my own creative past. I hope that this does not sound too self involved ... I mean it more in the sense that I see re-occurring problems in my work, and the comparison of several years of creative processes allows me to make those problems productive.

The value in the recreation was that I was allowed spend time thinking about the work via a sense apparatus with a different bias than my own. In my new upcoming work (*Both, Two*, a duet with Esse Vanderbruggen that will premiere in February 2018 at Kaaistudios in Brussels), I go further with the reflections on sight-centric-ness that this recreation stimulated. It can't help but think how absurd it is that we are so often just surrounded and in company with people "like us", both in personal and professional environments. We get so few reminders that not everybody perceives and receives the world as we do. I think we have a lot of work to do to overcome the universalizing thinking that has grown out of that bias!

Vera Tussing

ist Choreografin, Performerin und Absolventin der London Contemporary Dance School. Ihre Stücke werden europaweit aufgeführt und unterstützt, u. a. von The Royal Opera House und The Place in Großbritannien, von STUK Art Center in Löwen, KAAP Brugge/Oostende und Kaaitheteater Brüssel. 2007 begann sie eine Zusammenarbeit mit Albert Quesada und daraus entstand Trilogy, drei experimentelle Stücke, die Hörerfahrungen durch eine Erkundung sehr verschiedener Musikstile erforscht. Dies wiederum war Anstoß dafür, Bewegung als akustische Erfahrung zu untersuchen, wie beispielsweise in den Arbeiten *The Icarus Project* und *You Ain't Heard Nothing Yet*. Seit 2014 entwickelt Vera Tussing ihr neues Projekt T-Dance, das die Grundthemen ihrer künstlerischen Arbeit bisher zusammenführt. *The Palm of Your Hand* ist davon essentieller Bestandteil, ebenso wie *Mazing*.

is a choreographer, performer and graduate of the London Contemporary Dance School. She leads a European-wide career accompanied by The Royal Opera House and The Place in the United Kingdom, as well as the STUK Art Center in Leuven, KAAP Brugge/Oostende and Kaaitheteater Brussels, among others. In 2007, she began collaborating with Albert Quesada and together they created Trilogy, three experimental pieces investigating the listening experience through an exploration of very different types of music. That gave rise to an exploration of movement as an auditory experience, exemplified by works like *The Icarus Project* and *You Ain't Heard Nothing Yet*. Since 2014, Vera Tussing has been working on a new project, T-Dance, which brings together the main themes of her work, for which *The Palm of Your Hand* and *Mazing* are essential.



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The Humane Body

Ways of seeing dance

Jeder Körper ist eine Besonderheit an sich und unterscheidet sich von allen anderen. In *The Humane Body* versuchen die Tanzwochen Wien gemeinsam mit Partnern in Brüssel, Paris und London allen diesen Besonderheiten den Zugang zum Tanz zu verbessern. In *Ways of seeing dance* geht es um blinde Menschen und um die Erweiterung von Sehweisen.

Immer wieder hatte ich während der Entwicklung der Idee, zeitgenössischen Tanz für ein blindes und sehbehindertes Publikum erlebbar zu machen, Zweifel, wie sinnvoll es sei, ausgerechnet eine derart auf Visualität ausgerichtete Kunstform an sehbehinderte Menschen heranzutragen. Nach unserer bisherigen Beschäftigung mit dem Thema bin ich überzeugt, dass gerade der Tanz als Erlebnis für Blinde eine spannende künstlerische Herausforderung ist und durch seine Körperllichkeit und Emotionalität ein gemeinsames Erleben von Sehenden und Blinden in hohem Maß möglich und interessant macht.

Transkription, das Beschreiben ist ein erster Schritt und in Zeiten des konzeptuellen und referenziellen Tanzes eine wichtige Seite der Vermittlung. Guten Tanz zu erleben ist aber auch mit Bewegungsgefühl verbunden, man kann Bewegungen körperlich nachempfinden. Tanz kommt aus dem Körper und kann sich übertragen, kann Körper verbinden, in einen Gleichklang oder Widerstand bringen. Tanz hat also Fähigkeiten, die näher der Musik als dem Theater sind und emotionales Empfinden und Erkennen möglich machen. Wie also kann man neben der verbalen Vermittlung diese emotionale Kommunikation aktivieren und Tanz für ein blindes Publikum erfahrbar machen?

Each body is originality in itself and is different from all others. In *The Humane Body*, Tanzwochen Wien, together with partners in Brussels, Paris and London, try to improve the access to dance for every peculiarity. *Ways of seeing dance* is about blind people and the expansion of ways of seeing.

Again and again, during the development of the idea of making contemporary dance an experience for a blind and visually impaired audience, I had doubts how useful it was to apply a mostly visual art form to visually impaired people. With our experience so far, I am convinced to conceive dance as an experience for blind people is an exciting artistic challenge, and through its physicality and emotionality, it makes a common experience for seeing and visually impaired people very possible and interesting.

Transcription, describing is a first step and, in times of conceptual and referential dance, an important aspect of mediation. However, experiencing good dancing is also connected with a feeling of movement, one can feel movement physically. Dance comes from the body and can transmit itself, can connect bodies, bring them in harmony or resistance. Dance, therefore, has abilities that are closer to music than theatre and make emotional perception and recognition possible. So how can one activate this emotional communication as well as the verbal description and make dance an experience for a blind audience?

ImPulsTanz 2017 zeigt vier Beispiele. Simon Mayers Sons of Sissy, ein hochmusikalisches und rhythmisches Tanzstück, beginnt mit einer Touch Tour für blinde Menschen und vermittelt sich mit einer Audiodeskription. Anne Jurens Anatomie bringt sehendes und sehbehindertes Publikum auf eine Stufe und lädt zu einem akustisch vermittelten Gang durch das Innere des eigenen Körpers. Vera Tussing spielt in *The Palm of Your Hand #2* mit Berührungen und setzt ihr Publikum in gemeinsame Bewegung. Volmir Cordeiros *The eye the mouth and the rest* setzt verschiedene akustische Reize ein und bietet eine künstlerische Audiobeschreibung an.

In einem für das Publikum offenen Symposium *Inner Visions* beschäftigen sich blinde Menschen, Künstler_innen und Fachleute mit Fragen um die Vermittlung von Tanz jenseits seiner Visualität.

ImPulsTanz 2017 shows four examples. Simon Mayer's *Sons of Sissy*, a highly musical and rhythmic dance piece, begins with a touch tour for blind people and is presented with an audio description. Anne Juren's *Anatomy* brings the seeing and visually impaired audience on one level and invites to an acoustically triggered walk through the inside of your own body. Vera Tussing plays with touching in *The Palm of Your Hand #2* and puts her audience commonly in motion. Volmir Cordeiros *The eye the mouth and the rest* uses various acoustic stimuli and offers an artistic audio description.

In a symposium *Inner Visions*, open to the public, blind people, artists and experts deal with questions about the mediation of dance beyond the visual.

Michael Stolhofer

Veranstaltungen im Rahmen von The Humane Body

Simon Mayer

Sons of Sissy
24. Juli, 21:00 (in deutscher Sprache,
mit einführender Touch Tour um 20:00)
Volkstheater

Anne Juren

Anatomie
28. Juli, 19:15 (in deutscher Sprache)
29. Juli, 19:00 (in englischer Sprache)
Kasino am Schwarzenbergplatz

The Humane Body Symposium

Inner Visions - Ways of seeing dance
30. Juli, 11:00
DAS OFF THEATER
Eintritt frei

Vera Tussing

The Palm of Your Hand #2
30. Juli, 17:00
(mit einführender Touch Tour um 16:00)
30. Juli, 21:00
(mit einführender Touch Tour um 20:00)
Leopold Museum

Volmir Cordeiro

The eye the mouth and the rest
31. Juli, 19:00
(mit einführender Touch Tour um 18:00)
2. August, 19:00
(mit einführender Touch Tour um 18:00)
Schauspielhaus



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IMPRESSUM

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Änderungen vorbehalten

Preis: € 2,80

Spielplan

07. JULI–27. AUGUST

JAN FABRE

STIGMATA – Actions & Performances 1976–2016
Täglich 10:00–18:00,
Donnerstag bis 21:00,
Leopold Museum

13. JULI DONNERSTAG

Jan Fabre

I am a Mistake
A new performance
21:30, Leopold Museum

14. JULI FREITAG

Michael Laub / Remote Control Productions

Fassbinder, Faust and the Animists
21:00, Akademietheater

15. JULI SAMSTAG

Liz King

Out of Life
17:30, Akademie der bildenden Künste Wien

Vernissage

Takao Kawaguchi & Dance Archive Network
Homage to Kazuo Ohno
19:30, Odeon, Eintritt frei

Compagnie Catherine Diverrès

Ô Senseï & Stance II
20:00, Odeon

Filmvorführung

Rainer Werner Fassbinder
Beware of a Holy Whore
21:30, KINO WIE NOCH NIE

15. JULI–12. AUGUST

Takao Kawaguchi

Homage to Kazuo Ohno
Zu den Vorstellungen im Odeon geöffnet
Eintritt frei

16. JULI SONNTAG

Elina Maligina

The development of interdependence
10:00–18:00, Leopold Museum

Filmvorführung

Rainer Werner Fassbinder
Beware of a Holy Whore
13:00, METRO Kinokulturhaus

Workshop Opening Lecture

«Impressions'17»
16:00, Arsenal, Eintritt frei

[8:tension] Costas Kekis, Anna Prokopová & Petr Ochvat

It beats soft in the veins
19:00, Kasino am Schwarzenbergplatz

Michael Laub / Remote Control Productions

Fassbinder, Faust and the Animists
21:00, Akademietheater

17. JULI MONTAG

Lisa Hinterreithner with Rotraud Kern

Do-Undo
19:00, mumok

Compagnie Catherine Diverrès

Ô Senseï & Stance II
20:00, Odeon

Michael Laub / Remote Control Productions

Fassbinder, Faust and the Animists
21:30, Akademietheater

18. JULI DIENSTAG

Elina Maligina

The development of interdependence
10:00–18:00, Leopold Museum

Jan Fabre / Troubleyn

Belgian Rules / Belgium Rules
20:00, Volkstheater

19. JULI–13. AUGUST

Anne Teresa De Keersmaeker / Rosas

Re:Rosas!
Zu den Öffnungszeiten des mumok

19. JULI MITTWOCH

Doris Uhlich

Seismic Night
19:00, Odeon

Salva Sanchis

Radical Light
21:30, Akademietheater

Roland Rauschmeier with Alex Bailey

Consumption As A Cause Of Coming Into Being
23:00, Schauspielhaus

20. JULI DONNERSTAG

Jan Fabre / Troubleyn

Belgian Rules / Belgium Rules
20:00, Volkstheater

[8:tension] Claire Vivianne Sobottke

strange songs
21:00, Kasino am Schwarzenbergplatz

Lisa Hinterreithner with Rotraud Kern

Do-Undo
21:00, mumok

21. JULI FREITAG

Akemi Takeya

LEMONISM Vol. 2
LEMONISM X MINIMALISM / SYMBOLISM / CUBISM / DADAISM & LEMONISM X ACTIONISM / JAPONISM
19:00, Leopold Museum

Filmvorführung
Matthew Barney, Erna Ómarsdóttir & Valdimar Jóhannsson
Union of the North
20:15, mumok kino

Jan Fabre / Troubleyn
Belgian Rules / Belgium Rules
20:30, Volkstheater

Doris Uhlich
Seismic Night
21:30, Odeon

22. JULI SAMSTAG

[8:tension] Claire Vivianne Sobottke
strange songs
19:30, Kasino am Schwarzenbergplatz

Mathilde Monnier & La Ribot
Gustavia
21:00, Akademietheater

23. JULI SONNTAG

Filmvorführung
Matthew Barney, Erna Ómarsdóttir & Valdimar Jóhannsson
Union of the North
17:00, mumok kino

Marlene Monteiro Freitas with Andreas Merk
Jaguar
19:00, Odeon

Amanda Piña & Daniel Zimmermann / nadaproductions
WAR (Ein Kriegstanz)
21:30, Volkstheater

24. JULI MONTAG

[8:tension] Gaëtan Rusquet
As We Were Moving Ahead
Occasionally We Saw
Brief Glimpses of Beauty (in process)
18:30, Leopold Museum

[8:tension] Gaëtan Rusquet
As We Were Moving Ahead
Occasionally We Saw
Brief Glimpses of Beauty (in process)
19:00, Leopold Museum

[8:tension] Samira Elagoz
Cock, Cock.. Who's There?
22:30, Kasino am Schwarzenbergplatz

Cecilia Bengolea & François Chaignaud
DFS
21:00, Volkstheater

27. JULI DONNERSTAG

Ivo Dimchev & guests
Avoiding deLIFEath
16:00–24:00
mumok Hofstallung

Ich bin O.K. Dance Company
Getrennt-Vereint
19:30, Akademietheater

[8:tension] João dos Santos Martins & Cyriaque Villemiaux
Autointitulado
20:00, Schauspielhaus

Mark Tompkins / La Cie. I.D.A.
Le Printemps
21:30, Odeon

28.–30. JULI

IDOCDE Symposium on Contemporary Dance Education
why compromise. mind the dance
Arsenal

28. JULI FREITAG

François Chaignaud
Думи мои / Dumy Moyi
18:00, Leopold Museum

Anne Juren
Anatomie
19:15, Kasino am Schwarzenbergplatz

Philipp Gehmacher
Die Dinge der Welt
19:30, mumok

Florentina Holzinger
Fight Club Dancehall Bolero
21:00, MuseumsQuartier Haupthof, Eintritt frei

Salva Sanchis & Anne Teresa De Keersmaeker / Rosas
A Love Supreme
21:00, Volkstheater

François Chaignaud
Думи мои / Dumy Moyi
22:30, Leopold Museum

Classic

29. JULI SAMSTAG

Ivo Dimchev & guests

Avoiding deLIFEath
16:00–24:00
mumok Hofstallung

Anne Juren

Anatomie
19:00, Kasino am
Schwarzenbergplatz

Superamas

Vive l'Armée!
20:30, Akademietheater

[8:tension] João dos Santos Martins & Cyriaque Villemaux

Autointitulado
21:00, Schauspielhaus

Mark Tompkins / La Cie. I.D.A.

Le Printemps
22:00, Odeon

30. JULI SONNTAG

The Humane Body

Symposium
Inner Visions –
ways of seeing dance
11:00, DAS OFF THEATER
Eintritt frei

Vera Tussing

The Palm of Your Hand #2
17:00, Leopold Museum
16:00 Einführung für
Blinde und Sehbehinderte

François Chaignaud

Думи moi / Dumi Moyi

18:00, Leopold Museum

Philippe Gehmacher

Die Dinge der Welt

19:00, mumok

Simon Mayer

SunBengSitting
19:30, Kasino am
Schwarzenbergplatz

Salva Sanchis & Anne Teresa De Keersmaeker / Rosas

A Love Supreme
21:00, Volkstheater

Vera Tussing

The Palm of Your Hand #2
21:00, Leopold Museum
20:00 Einführung für
Blinde und Sehbehinderte

François Chaignaud

Думи moi / Dumi Moyi
22:30, Leopold Museum



31. JULI MONTAG

Volmir Cordeiro

The eye the mouth
and the rest
(Sehbehindertenfassung)
19:00, Schauspielhaus
18:00 Einführung für
Blinde und Sehbehinderte

Koffi Kôkô & Floros Floridis

THINK ABOUT ...
20:30, Akademietheater

Christian Rizzo / ICI-CCN Montpellier

ad noctum
22:00, MuseumsQuartier –
Halle G

Germaine Acogny / Mikaël Serre

Somewhere at the Beginning
21:00, Akademietheater

[8:tension] Rachael Young with Dwayne Antony

OUT
23:00, Kasino am
Schwarzenbergplatz

03. AUGUST DONNERSTAG

Research Project Showing

Jan Fabre Teaching Group

I am blood - A medieval fairytale
16:30, Max Reinhardt Seminar

Mårten Spångberg

Digital Technology
18:00, Leopold Museum

Christine Gaigg / 2nd nature

CLASH
19:30, Odeon

Wim Vandekeybus / Ultima Vez

Mockumentary of
a Contemporary Saviour
21:00, Volkstheater

Akemi Takeya

LEMONISM Vol. 2
LEMONISM X DADAISM

19:30, Odeon

Wim Vandekeybus / Ultima Vez

Mockumentary of
a Contemporary Saviour
21:15, Volkstheater

Christine Gaigg / 2nd nature

CLASH

23:00, Odeon

01. AUGUST DIENSTAG

Mårten Spångberg

Digital Technology
18:00, Leopold Museum

Akemi Takeya

LEMONISM Vol. 2
LEMONISM X DADAISM

19:30, Odeon

Wim Vandekeybus / Ultima Vez

Mockumentary of
a Contemporary Saviour

21:15, Volkstheater

François Chaignaud

Думи moi / Dumi Moyi

18:00, Leopold Museum

02. AUGUST MITTWOCH

Peter Pleyer

The Ponderosa Trilogy
19:00, mumok

Volmir Cordeiro

The eye the mouth
and the rest
(Sehbehindertenfassung)
19:00, Schauspielhaus
18:00 Einführung für
Blinde und Sehbehinderte

Peter Pleyer

The Ponderosa Trilogy
19:00, mumok

Christian Rizzo / ICI-CCN Montpellier

ad noctum
21:00, MuseumsQuartier –
Halle G

04. AUGUST FREITAG

Simone Augterlony & Jen Rosenblit

Everything Fits In The Room
19:00, Nordbahn-Halle beim
Wasserturm, Leystraße /
Ecke Taborstraße

Peter Pleyer

The Ponderosa Trilogy
19:00, mumok

Mårten Spångberg

Digital Technology
20:15, Leopold Museum

[8:tension] Rachael Young with Dwayne Antony

OUT
21:00, Kasino am
Schwarzenbergplatz

Raimund Hoghe

Lettere amorose, 1999 - 2017
22:00, Odeon

05. AUGUST SAMSTAG

Marie-Caroline Hominal

The Triumph of Fame
12:00-15:00 + 16:00-18:00,
Leopold Museum

[8:tension]

Oneka von Schrader

Panda Express
19:30, Schauspielhaus

Dance Contest

Rhythm is a Dancer
Hosted by Storm
20:00, Arsenal,
Eintritt frei

Dada Masilo / The Dance Factory

Swan Lake
21:00, Volkstheater

Simone Augterlony & Jen Rosenblit

Everything Fits In The Room
23:00, Nordbahn-Halle beim
Wasserturm, Leystraße /
Ecke Taborstraße

06. AUGUST SONNTAG

[8:tension]

Oneka von Schrader

Panda Express
18:30, Schauspielhaus

[8:tension] Ola Maciejewska

BOMBYX MORI
20:00, Odeon

Christine Gaigg / 2nd nature

fickt euch doch ins knie
20:00, mumok

Dada Masilo / The Dance Factory

Swan Lake
21:00, Volkstheater

Ian Kaler

LIVE
21:30, Akademietheater

07.–10. AUGUST

Performance Situation House

Ehemaliges k. und k. Post- und
Telegraphenamt

07. AUGUST MONTAG

Marie-Caroline Hominal

The Triumph of Fame
12:00-15:00 + 16:00-18:00,
Leopold Museum

Christine Gaigg / 2nd nature

fickt euch doch ins knie
19:00, mumok

Dada Masilo / The Dance Factory

Swan Lake
21:00, Volkstheater

Navaridas & Deutinger

Pontifex
21:00, Kasino am
Schwarzenbergplatz

08. AUGUST DIENSTAG

Marie-Caroline Hominal

The Triumph of Fame
12:00-15:00 + 16:00-18:00,
Leopold Museum

Daniel Aschwanden

Goldberg 365
18:30, 48er-Tandler

Filmvorführung

Thierry De Mey
Rosas danst Rosas
20:00, mumok kino

[8:tension] Ola Maciejewska

BOMBYX MORI
21:30, Odeon

09. AUGUST MITTWOCH

Maria F. Scaroni

walk+talk
19:00, mumok

Navaridas & Deutinger

Pontifex
20:00, Kasino am
Schwarzenbergplatz

Dada Masilo / The Dance Factory

Giselle
21:00, Volkstheater

LizArt Productions & toxic dreams

THE AUDITION
For the Role of Stephen Hawking in THE THEORY OF EVERYTHING

19:00, Schauspielhaus

10. AUGUST DONNERSTAG

Doris Uhlich

Seismic Session
18:00, Wiener Secession,
Eintritt frei

Oleg Soulimenko with Alfredo Barsuglia & Jasmin Hoffer

LOSS
19:00, Leopold Museum

Dada Masilo / The Dance Factory

Giselle
20:00, Volkstheater
Filmvorführung

Thierry De Mey

Rosas danst Rosas
21:00, mumok kino

Takao Kawaguchi

About Kazuo Ohno
21:30, Odeon

11.–13. AUGUST

Life Long Burning Symposium Crisis? What Crisis?!

Dance & Aesthetic – Dance & Labour – Dance & Politics

Ehemaliges k. und k. Post- und Telegraphenamt



11. AUGUST FREITAG

Research Project Showing

Angela Schubot & guests
the inside is the outside
is the inside : about nothing

19:00, Probebühne Volkssoper

LizArt Productions & toxic dreams

THE AUDITION
For the Role of Stephen Hawking in THE THEORY OF EVERYTHING

19:00, Schauspielhaus

Dada Masilo /
The Dance Factory
Giselle
21:00, Volkstheater

12. AUGUST SAMSTAG

Paara / Terence Lewis
Contemporary Dance
Company
The Kamshet Project
14:00, Arsenal

Final Workshop Showing
«expressions'17»
16:00, Arsenal,
Eintritt frei

Hungry Sharks
Hidden in plain sight
18:00, Arsenal

Maria F. Scaroni
walk+talk
19:00, mumok

Ismael Ivo /
Biblioteca do Corpo®
Oxygen
20:00, Arsenal

Takao Kawaguchi
About Kazuo Ohno
21:30, Odeon

13. AUGUST SONNTAG

Doris Uhlich
Seismic Session
15:00, Wiener Secession,
Eintritt frei

Oleg Soulimenko
with Alfredo Barsuglia
& Jasmin Hoffer
LOSS
18:00, Leopold Museum

[8:tension] Award Ceremony
Casinos Austria Prix Jardin d'Europe & FM4 Fan Award
Hosted by Florentina Holzinger & Dirk Sternemann
19:30, Kasino am Schwarzenbergplatz
Eintritt frei mit Zählkarte

Music Album Premiere
Ivo Dimchev
Sculptures
22:00, Volkstheater

IMPULSTANZ SOCIAL

ImPulsTanz Party
Mit Sixtus Preiss & Band live
[Affine Records], MOTSA & HANNA x DIZZY
21. Juli, 22:00, Kasino am Schwarzenbergplatz

danceWEB Party
Mit Yasmo & die Klangkantine live, Patrick Pulsinger, Archie Burnett & Brahms „Bravo“ LaFortune
11. August, 22:00, Kasino am Schwarzenbergplatz

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FM4 Friday
feat. Makossa & Sugar B,
Sweet Susie, Katharina Seidler,
Christian Fuchs, DJ Phekt &
DJ Cut-Ex

Wednesday live'n'local
feat. Koenig, Hearts Hearts,
Sketches on Duality,
Tony Renaissance & The P's
Affine im Sommer

feat. Zanshin, The Reboot Joy
Confession, Wandl, Cid Rim,
The Clonious & Lehrl
as well as Disco Nostra,
DJ Prohaska, Pezo Fox &
Rawkat, Franco Forte, In Dada Social,
Kristian Davidek & General Touch, Club Desirée,
Sweet Heat DJ Team, Katja Schröckenstein, Roman Rauch & Moony Me, Die Migrantigen,
Dark Euphoria feat. FANKS,
Hedonismus Hacienda, True Dogs Show
No Shame feat. Preddy
Tendergrass, Worst Messiah,
The ZEE's, ImPulsTanz artists,
staff & guests on decks
and many more

BUCHPRÄSENTATIONEN

Mary Overlie
Standing In Space:
The Six Viewpoints
Theory & Practice
16. Juli, 18:00, Arsenal
Eintritt frei

Sarah Binder, Sarah Kanawin,
Simon Sailer & Florian Wagner
Tanz im Film. Das Politische in der Bewegung
25. Juli, 17:30, mumok kino

Peter Stamer, Silke Bake & Christel Weiler
How to Collaborate?

Questioning Togetherness in the Performing Arts
08. August, 20:00 im Rahmen von Performance Situation House, Ehemaliges k. und k. Post- und Telegraphenamt

Nikolaus Gansterer, Emma Cocker & Mariella Greil

Choreo-graphic Figures. Deviations from the Line
12. August, 14:30, im Rahmen von Life Long Burning Symposium, Ehemaliges k. und k. Post- und Telegraphenamt

ImPulsTanz 2017
Programmänderungen vorbehalten

„DIE FRAGEN
DER GEGENWART
SIND NUR DURCH
KULTUR ZU
BEANTWORTEN.“

GEORG LEYRER, LEITUNG KULTUR

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