

Presse-Information, November 2023

Kultur Kongress Zentrum Eisenstadt

A world in Transit Dance Identity Festival

Unter dem Motto „A World in Transit“ findet am 25. November von 12 bis 22 Uhr das Dance Identity Festival im Kultur Kongress Zentrum Eisenstadt statt. 9 hochkarätige internationale Produktionen aus Frankreich, Italien, Belgien, den Niederlanden, Rumänien und Österreich setzen sich auf tänzerische Weise mit Themen einer sich rasch verändernden Welt auseinander.

In der unendlichen Weite von Zeit und Raum, mitten im Getöse der Existenz, liegt eine stille Konstante - der Wandel. Veränderung ist die einzige Beständigkeit.

Das Dance Identity Festival ist eine Introspektion in das Wesen der Existenz durch die ephemere Sprache des Tanzes. Die neun ausgewählten Produktionen können sowohl als Performances als auch als Meditationen betrachtet werden, jede fordert das Paradigma heraus, was Tanz vermitteln kann. Sie stellen Fragen, die uns anregen, tief in die Strömungen unserer kollektiven Psyche einzutauchen.

In einer Welt im Wandel wird unser soziales Gefüge kontinuierlich gewoben, entwirrt und neu verwoben. Neun nahtlos programmierte Arbeiten dienen als Spiegel, die breitere gesellschaftliche Veränderungen reflektieren. Sie laden uns ein, die Vergänglichkeit unserer Konzepte und die unvergängliche Natur unserer geteilten menschlichen Reise zu erkennen.

**Sa, 25. November 2023, 12 bis 22 Uhr – Kultur Kongress Zentrum Eisenstadt
9 Performances · 1 Ticket · 20 Euro**

Nachdem sich die seit 2019 im Kulturzentrum beheimatete Plattform Dance Identity als einer der relevantesten Orte für die Produktion von zeitgenössischem Tanz und Performancekunst in Österreich etabliert hat und europaweit Beachtung findet, bietet das Festival ein breites Spektrum, dass die künstlerische Relevanz, Diversität, Innovationskraft und das soziale Bewusstsein von Tanzschaffenden aus ganz Europa zeigt.

Arbeiten, die site-specific das Kulturzentrum beleben und nahtlos fast alle Bereiche des Gebäudes bespielen, bilden einen ganzen Tag lang ein bemerkenswertes Manifest des europäischen und österreichischen zeitgenössischen Tanzes. Der hohe Anteil an internationalem Kunstpublikum aller Altersgruppen, das während des Festivals Eisenstadt bevölkert, zeigt die Strahlkraft zeitgenössischer Kunst im Burgenland.

Pressefotos Download: <https://did.pixieset.com/danceidentityfestival/>

Informationen & Tickets:

Kultur Kongress Zentrum Eisenstadt
Franz Schubert Platz 6
7000 Eisenstadt
t +43 2682 719-1000
eisenstadt@kulturzentren.at

Tickets: € 20,-
Studenten/Präsenzdiener: € 18,-
Kinder bis 18 Jahre: freier Eintritt

kulturzentren.at

Programm:

GRETA ON THE BEACH

**FRANCESCA FOSCARINI &
COSIMO LOPALCO**

Immersed in the sound of the sea and the song of seagulls, we witness the representation of a dull, unexpressed, empty humanity that knows how to light up only in the cathartic moment of desire, imagination, nostalgia and dance. Guiding us on this journey, suspended between dream and reality, are the apocalyptic words of Nevil Shute, the disquieting and profound words of T.S. Eliot, and the voice of Greta Thunberg, a voice that, if like the millenarists of the Middle Ages announces catastrophe, nevertheless resounds as a hope for redemption in its uncorrupted and incorruptible timbre, in the sensitivity that knows no compromise, in the courage of those who love courage and its horizons.

90 Minutes

www.francescafoscarini.it

THE PLEASURE OF STEPPING OFF A HORSE WHEN IT'S MOVING AT FULL SPEED COURTNEY MAY ROBERTSON

As a starting point for this solo Courtney takes a metaphor for self control; a rider taming a wild horse. She looks at the struggle between embracing one's desires, and regulating behaviour in accordance with societal pressures. Visual projections encapsulate Courtney within an octagon. Through a combination of poetry, dance, and song, she travels across landscapes of personal desires, memories, and conflicts. The space acts like a time capsule; intimate home videos are spliced with sampled imagery from YouTube, documentaries and old films. The work is Courtney's attempt to embrace the, sometimes messy, contradictions that make up a multifaceted human.

15 Minutes

www.courtneymayrobertson.myportfolio.com

CHOREOMANIACS

SIMONA DEACONESCU

1518. The city of Strasbourg is on high alert.

A dance epidemic breaks out in the central square of the city. Named over time "St Vitus Dance", "Chorea Lasciva", "Dance Mania" or "Choreomania", the documentation of this event is as bizarre as the manifestation itself; a mixture of humoral medicine, supernatural phenomena, a little mycology, and some mythology. For those who dare to skip the articles that make up the Internet buzz, the dance epidemics is strongly infused with the ideas of the Christian Church of the late Middle Ages. The few contemporary researchers who studied it classified the event as mass hysteria, and some dance theorists even called it an early manifestation of choreopolitics. This dystopian event became historical information through the visions of those who had a voice in the community at the time (clergy, local authorities, theologians, chroniclers). In the absence of any testimony from a choreomaniac, the cause of this epidemic remains simple speculation, one which has gradually turned into historical truth.

40 Minutes

www.tangajdance.com

TOUJOURS DE 3/4 FACE!

LORAIN DAMBERMONT

According to Johnny Cadillac, a former Belgian karateka, « 3/4 face » is The ultimate defensive position! Loraine Dambermont makes this principle her own and, through a live tutorial, reveals her best self-defense secret skills. Toujours de 3/4 face! challenges the physical and mental virtuosity of the performer by pushing the limits of a constrained body between a marathon of hyper fast movements, and the extreme precision of its own musicality.

«The project like the result achieved are matters for Surrealism – Belgian Surrealism, of course»
Nicolas Villodre

20 Minutes

www.lodbmt.com

LEATHER BETTER

ANDREA GIVANOVITCH

Leather Better explores by the means of rhythms and exhaustion a way to represent how social and political oppression translates into a body.

This oppression takes the form a western leather jacket, being an item that has a very masculine energy because of it's shape, fabric and use in the past by men. As a gay man that has been called out for being too feminine all my life, how is my body and through it my personality affected by the image and representation that this item carries.

20 Minutes

ACCORDING TO GRAVITY'S LAW

LEA KARNUTSCH

The forces of nature and physics on the one hand, and human fragility on the other. Every day, a trial of strength takes place between these two parties - the outcome: a tie, or not? The struggle with and against gravity, friction, electrical power and their companions often goes by the way, almost unnoticed, and yet it is a tension that never lets us go, from which we cannot free ourselves. Would this game without an outcome take a different course if physical forces reversed their mode of action? Or would there still be no escape?

25 Minutes

www.leakarnutsch.at

SKINS

IRIS DITTLER

A body that dances, glides, glistens, moves as if it were under water. The boundaries blur, not only between outside and inside. What is underneath the skin is washed upwards, finds form and enters into dialogue.

SKINS is created as a performative installation between sound, dance and visual art. It is conceived against the backdrop of an examination of the history of medicine, the development of medical instruments and diagnostic technologies. Sculptural objects serve as instruments to explore the body space. The performers do not use the objects functionally, but enter into a resonance relationship with them. Better explores by the means of rhythms and exhaustion a way to represent how social and political oppression translates into a body.

Durational Installation

www.articulate.at

MONDO

GENNARO LAURO

“Mondo” means world, but it means also hopscotch – the game – and it is the opposite of immondo, ‘unclean’. Our mania for an accomplishment, an apex of our personal biographies, our longing for a thorough self-narration that might be valid forever, that might tell us who we are once and for all. No matter how many times it has already happened, we keep believing that somewhere or somehow we can be forever. We collect fixed images, instants, endpoints, results, hoping that a chronicle of our several selves might provide us with more truth. Our unconfessed desire to become things.

Then, there is breath. The relentless, continuous action that accompanies us along our whole life. The invisible web of all our instants and fragments of self, with no other goal than the simple, bare fact of keeping us alive.

30 Minutes

www.sostapalmizi.it

FORMATS OF FAILURE

MICHI SCHMIDL

Without a nail or any other thing to hammer in you can not fail, but can not succeed either. This digital performance circles around my fear of failing while at the same time having huge expectations. It is about trying without really trying - trying just to have an alibi. Through the always-changing action, the trying as well becomes a questioning of the motivation and driving force that stands behind it. The motive that is used is referencing a game that is often played in the countryside in Austria, where you try to hit one nail with the small part of the hammer and have to drink when you fail.

Durational Installation
www.michischmidl.com