

Professional report of my internship at Impulstanz Festival
14/8/2025

I have attended the first two weeks of the festival. Each week consists of a week schedule (Monday to Friday) and a weekend intensive (Saturday, Sunday). I have taken part in two weekly workshops and two weekend intensives and in a symposium about integration, titled Materialising Touch. Besides attending workshops, I also had the chance to witness many other workshops (open door workshops), watch performances, visit exhibitions, book releasing events, and to take part in Public Moves, which are free entry community dance classes happening every day in multiple public space locations across Vienna. I have taken part in all of these events as a dance teacher trainee, putting special focus on the different pedagogies of the teachers and the way they convey the content of their classes. I had professional mentoring throughout the internship by Eszter Gál, in person for the first week and online for the rest of the time. The mentoring has helped me in understanding the context, reflecting on my experiences and based on the experiences I had, thinking through the way I teach and the way I want to teach in the future. A very important aspect of my internship was everyday journaling which has been a platform for me to archive both professional and personal experiences throughout the weeks. Below I share some of my journal entries that somehow stand out from the massive 60-page-long archive.

Kira Kirsch: Earthing (workshop)

- putting the focus on the content itself - can it also be personal while keeping the focus on the content?
- 3 cavities: chest, abdominal, lower pelvic cavity - little focus on them usually, however, they hold much tension -> releasing cavities on the floor
- pectoralis, latissimus dorsi: twisted – enhancing a naturally twisted muscle can generate energy, and when reaching its natural limit, can cause rebound
- “external side” and “internal side” - what looks like side and what feels like that
- arms’ natural movements - going front and back in an elliptic trajectory
- shoulder blades: floating bones – actual position (diagonal/vertical) is up to individual anatomy
- 3 masses of the body: hips, chest, neck&head - feeling the weight of them - exercise: rolling on the floor, partner assist the roll with touch first, then before the roll would happen, placing the hands and holding the weight, stopping the continuous roll, then letting go of the hold so the roll can continue → couple exercise to get the feeling, following up individually
- Conclusion: I would gladly go another time to her workshop

Francois Chignaud: Dancing musicalities (open door workshop)

- live music: powerful –body's natural expression when focusing on musicality
- musical quality in movement

- working with musicality can be very playful - if the teacher's playful
- collaboration between teacher and correpetitor: professional, respectful, mutually inspiring <> memories from the conservatory years - How do you as the teacher relate to the correpetitor?
- Conclusion: I would gladly take part in one of his workshops

German Jauregi: Ultima Vez Vocabulary (open door workshop)

- each movement creates conditions for the next movement (present&future) - aiming at creating the best possible conditions
- Conclusion: I would gladly take part in one of his workshops, and can also recommend him as a teacher

Eszter Gál: Loosen and improvise (public move)

- very playful, very accessible for all ages&genders
- scanning the surroundings (cars, yellow floor, clouds, rain) - using them as inspiration instead of ignoring them, studying the context connects us to the class instead of disconnecting us from it
- loose bones impro
- solo, duet, trio moments - connecting with each other → sense of community
- Conclusion: can only recommend

Christopher Matthews: Contemporary Sass (public move)

- what he gives is empowerment - dancing together in public space to pop songs
- entertaining, accessible, experience-based, joy, sassy, daring – It is what people need in 2025 (?)
- Conclusion: his class is very enjoyable and fun, jazz is not my style, but can definitely recommend him

Zander Porter: Post-3MOT1ING (symposium)

- inspiration for his work: living with autism, studying masking - asking: How can we be together when masking?
- character building from emojis
- synesthetic faces, synthetic feelings
- risk taking - it is not about how brave you are but rather about how committed are you to the research
- Conclusion: interesting new perspective, but maybe it was enough for me



image: screenshot from a recorded improvisation in Studio D at Arsenal

Pawel Swierczek (symposium)

- accessibility and consent comes hand in hand ← You have to have all the access information for consenting
- not thinking of accessibility afterwards but having it always in sight
- listen to the person who needs assistance
- Conclusion: same, interesting to have this new perspective. Overall, I felt so often so awkward in the symposium (not specifically in this session though) and it is strange because it should have been a place for total safety and inclusion but I felt the impossibility to connect, to verbalise concerns, and to fully take part.

Eszter Gál: Dance Poetry - Skinner Releasing Technique (workshop)

- How can you teach a technique that is exclusive in an accessible way? – inclusivity question
- my partner is perfect as they are - I don't have to correct them but I have to understand what way I can assist their movement
- Conclusion: It was an amazing workshop, but I didn't take much notes. I would gladly take part in another workshop of Eszter, SRT is very interesting, so I would love to work with that more maybe on another level. can 100% recommend.

Guy Cools: DIY in dance dramaturgy (open door workshop)

- micro and macro dramaturgy

- micro: how dancers relate to the work
- macro: how the work relates to the society
- dramaturgy - - rhythm
 - audible rhythm → creates proximity
 - how to create rhythm in text? → punctuation
- every process in life has dramaturgy
- dramaturgy needs an element of resistance
- book: John Aives - Art as Expression
- exercise: Examining one's project along these aspects:
 - general rhythm: overall, base, arc of the work
 - visual rhythm: how the visuals change
 - audible rhythm: music
 - specific rhythm: something important that is not fitting the other aspects, e.g: proximity between people
- Conclusion: I would love to take one of his workshops, I think it's quite useful. THE only thing is that he has worked with big renowned companies as a dramaturg which produce different works than what I am interested in, so maybe not everything is applicable in the specific work that I make

Deidre Morris: Devising Performance From the Inside Out (workshop)

- being involved/authentic as a performer - not knowing what you give to the audience (you can never know...) but knowing what you are doing and why
- natural state of being curious // presence - performative presence, trained presence
- judgement of how engaged/connected performers are – cannot find clear relation between how connected I feel vs how people feel (think?) I feel
 - you cannot judge from the outside how much someone is involved, you can only judge how their involvement in a work makes YOU feel
 - authentic movement is a good practice for this non-judgemental gaze/witnessing
- human desire to be relational
 - vulnerability of a performance allows audience to be vulnerable too <> performative act
- Readings:
 - Liz Lerman: Critical Response
 - Guiellimo Gomez: Pena
 - Mary Overlie: Standing in Space (I purchased it so if you're interested, I can lend it to you after I'm done with it)
 - Twyla Tharp: Creative Habit
- Conclusion: we were introduced to a lot of tools that will probably be very useful in the future, however, I missed depth from the workshop. Overall a lot of things that I observed in the workshop (e.g. about time management) that I can learn from as a teacher, however, I would choose another workshop next time

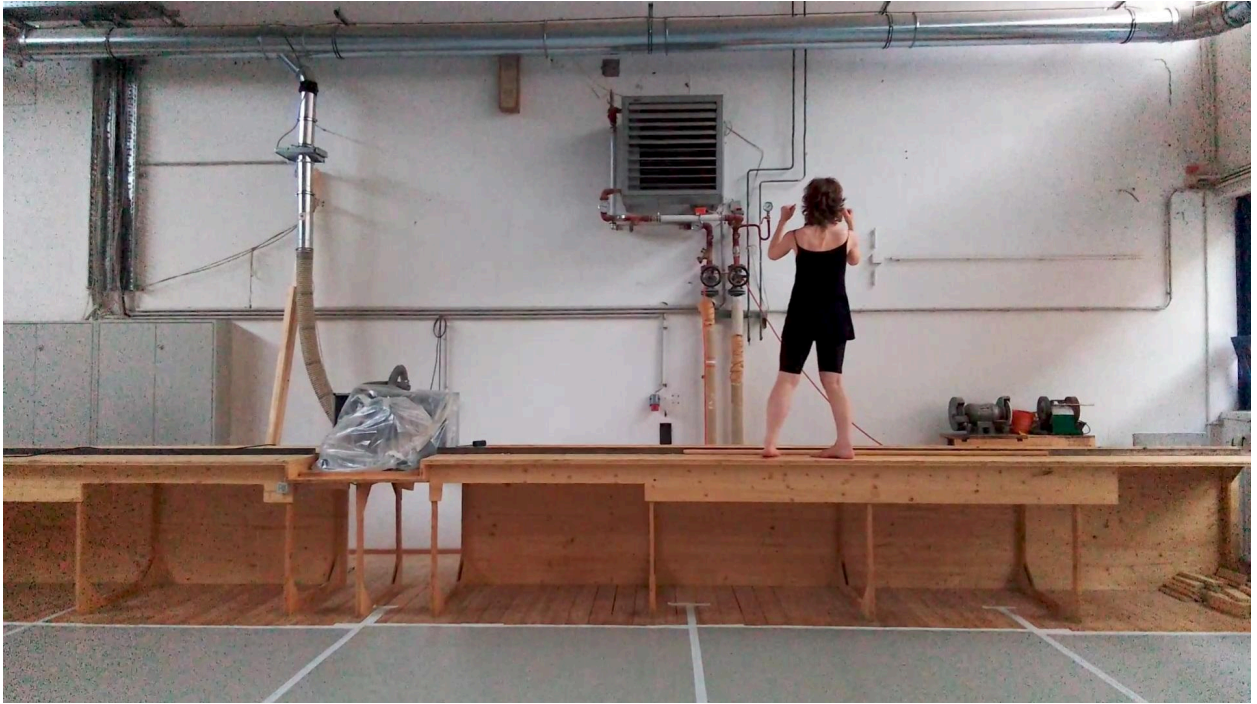


image: screenshot from the recording of my solo that the workshop of Deidre Morris resulted in, in Studio C+ at Arsenal

Benoit Lachambre: Magnetism (open door workshop)

- multi-directionality and multi-dimensionality in sensing
- allowing physical body to float
- How can the work be so physical and still so floaty/dreamy/abstract?
- time and silence for exploration
- the body is transforming due to sound making
- relationship between two bodies: electrifying, magnifying
- body landscape - inside, not out
- serious but also light atmosphere - serious in the commitment to research, freedom to be anywhere in the space, safety to deal with emotions, everyone can connect to the class on their own level, but it's not enough direction for everyone so there are people sitting out - needs personal motivation
- pedagogy - lets people connect to the class to whatever extent they want
- atmosphere: quiet, intimate, personal, timeless
- Conclusion: I was very drawn to his work just by witnessing some of his classes, such an interesting atmosphere that he creates (Eszter said he is a magician - I think it's true), I really want to attend a workshop of his in the future. I also think that his work might not be for everyone, so I don't want to recommend, but it is definitely for me

Raja Feather Kelly: SONDER (workshop)

- access needs - you need to tell me, I cannot guess
- the lights system - yellow, orange, red - has to be signalled to the teacher
 - yellow light: I sit out as something is stopping me from fully taking part in the class that I can deal with alone
 - orange light: something happened between me and another participant of the workshop, we go for a walk and solve it ourselves (anyone can call the light and the other person has to deal with the situation)
 - red light: something happened that involves in a way the whole group, so we have to together solve the problem before continuing the workshop
- very important about the light system: it cannot be joked about, it creates a safety net for the whole group
- main question (in life&in his works): Why do we come together and how do we fall apart?
- aesthetic inspiration: 90's pop culture
 - it is popular because there is a common understanding
 - Do we make culture or does culture make us
- improvisation as aesthetic
- accessibility - audio descriptions made by dancers (they have the most internal knowledge of the work) → hence audio description can become an extension of the work
- honest reaction to imagery situations – what theatre should be
- myth, madness, montage, melodrama - components of a work for it to be interesting (for him)
- As a performer, it's my job to find my access to the process, to find curiosity - I have to know what I need for that, maybe to ask questions? etc
- energy chakras: crown, third eye, spleen, solar plexus - different energies, any energy source can be applied in any movement
- follow the task, not the choreography
- Readings (philosophy, acting):
 - Ernest Becker - The Denial of Death
 - Uta Hagen: Respect for Acting
 - Steinfeld Meizner: On Acting
 - Michael Shurtleaf: Addition
 - Ann Bogart: Viewpoint
 - Ann Bogart: A Director Prepares
 - James Hilman: The Soul's Book
 - Le Coq
- Conclusion: it was interesting, i observed how personal he makes the workshop, it is more about him then about the content (the two are connected right). Maybe I can recommend his workshop to a more early career dancer for his way of directing the process.

Meg Stuart: Let's Not Get Used To This Place (book releasing event)

- a piece has many endings – you have to end many things before finishing
- smell exercise
- a piece finds you - you don't create it
 - the piece is already there and it is bigger than the people involved in the process
- “to destabilize it until it's unknown and then you find yourself being addicted to this unknown.”

In conclusion the main topics that came up during the 2 weeks are:

IMAGERY

TOUCH

PEDAGOGY

ACCESSIBILITY

CONSENT

ANATOMY

MUSIC/SOUND

PERIPHERY

CONNECTION