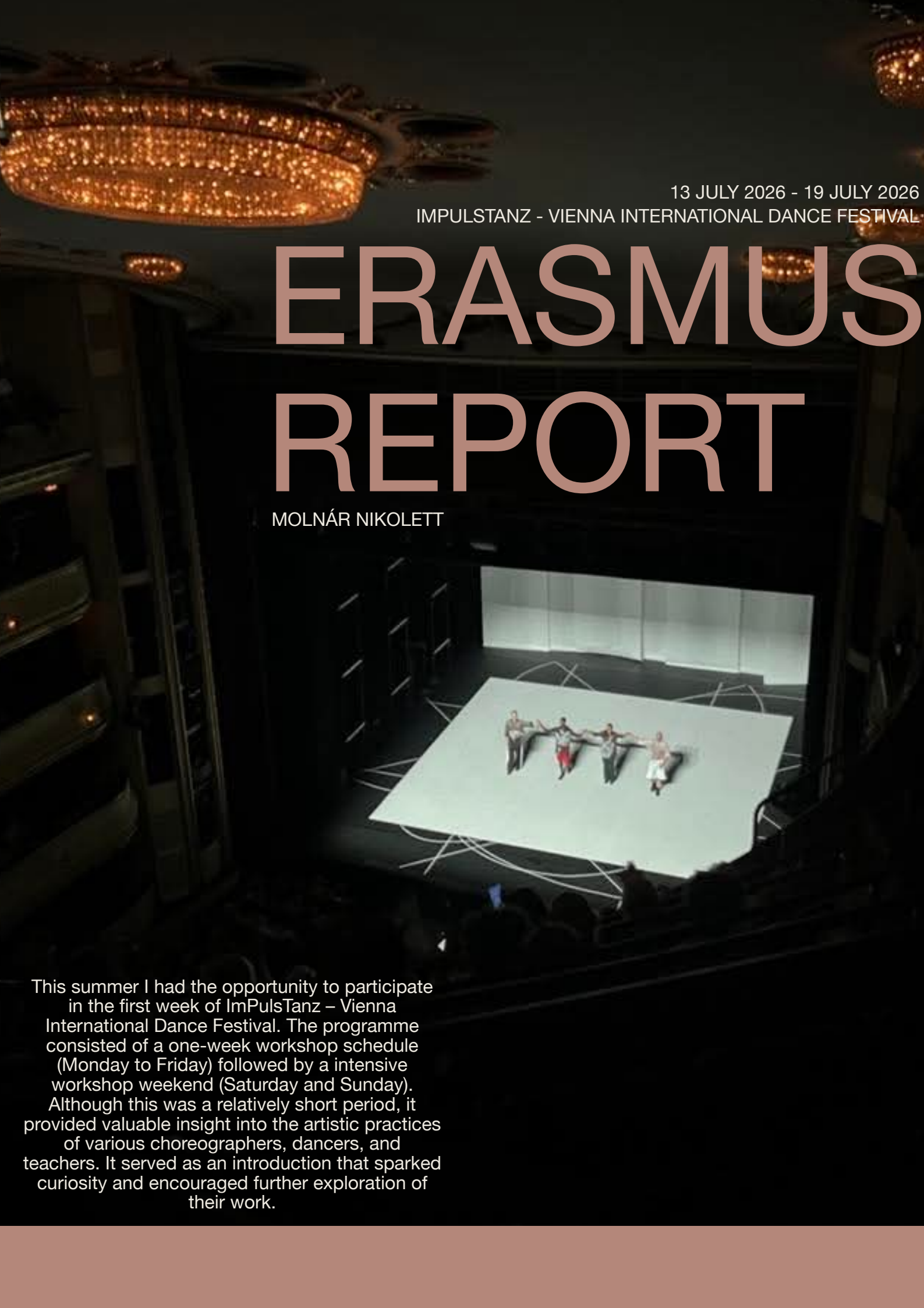


A photograph of a dance performance in a grand hall with ornate chandeliers. The scene is viewed from an elevated position, looking down at a white dance floor where four dancers are performing. The hall has dark wood paneling and large, glowing chandeliers. The background is dark, and the overall atmosphere is dramatic and artistic.

13 JULY 2026 - 19 JULY 2026  
IMPULSTANZ - VIENNA INTERNATIONAL DANCE FESTIVAL

# ERASMUS REPORT

MOLNÁR NIKOLETT

This summer I had the opportunity to participate in the first week of ImPulsTanz – Vienna International Dance Festival. The programme consisted of a one-week workshop schedule (Monday to Friday) followed by a intensive workshop weekend (Saturday and Sunday). Although this was a relatively short period, it provided valuable insight into the artistic practices of various choreographers, dancers, and teachers. It served as an introduction that sparked curiosity and encouraged further exploration of their work.

JUL 13-17

KIRA KIRSCH - EXCITABLE TISSUES -  
AXIS SYLLABUS

DEFNE ERDUR - EVERY BODY KNOWS

JOSE AGUDO - RHYTHM  
COMPOSITION



JUL 18-19

KENJI TAKAGI - STILLNESS AND WHAT'S  
IN-BETWEEN

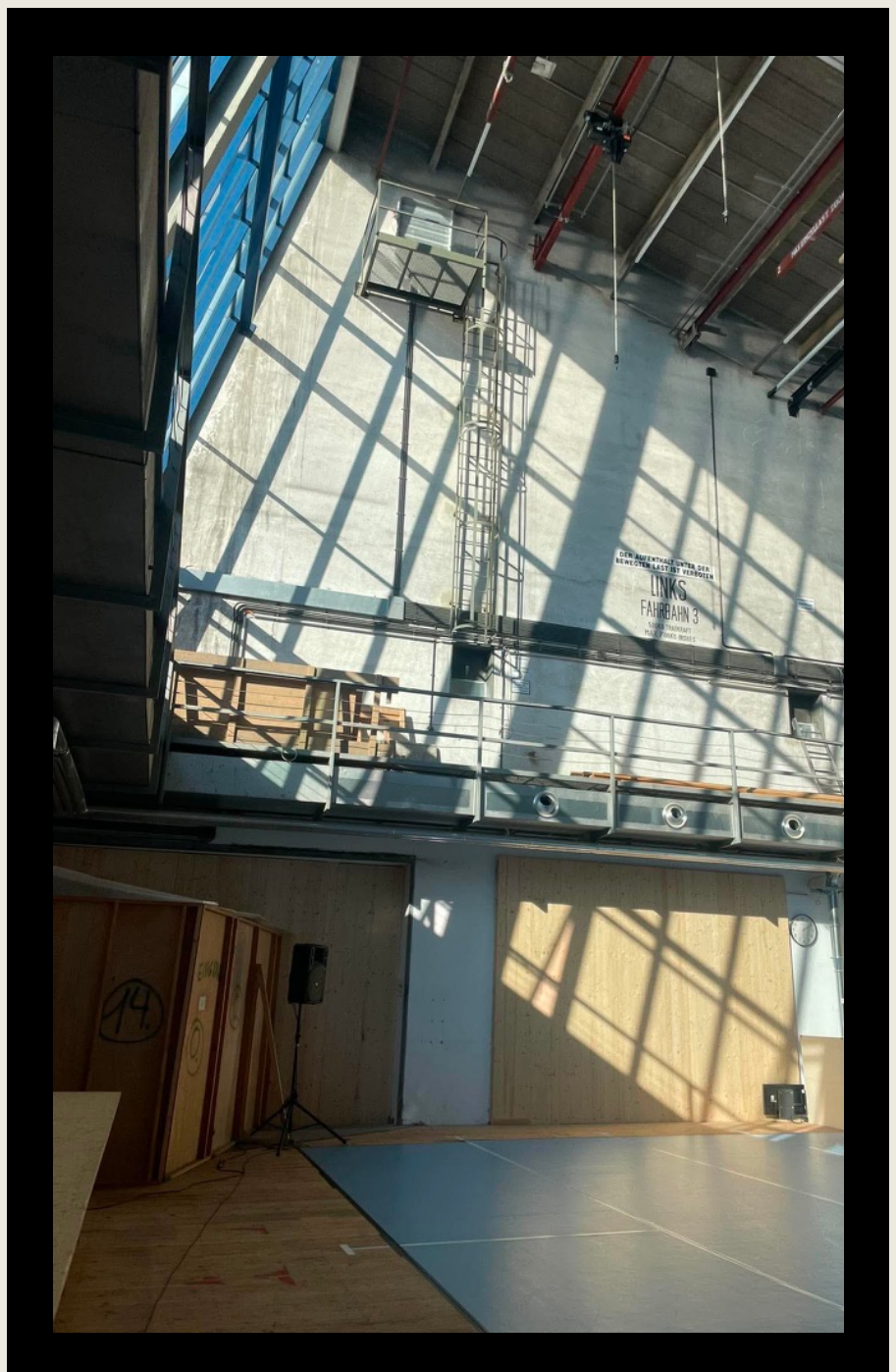
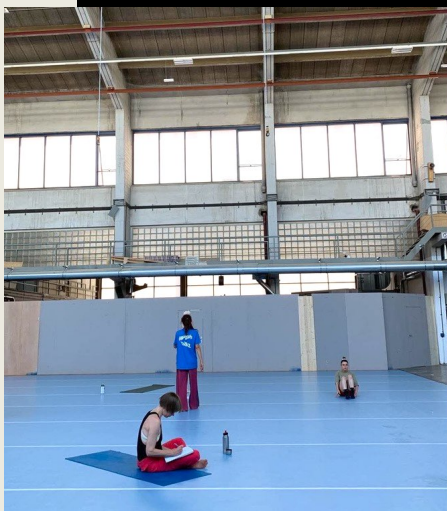




Each morning (9:00–11:00) we started the day with Kira Kirsch's Excitable Tissues – Axis Syllabus workshop. The structure of the classes helped establish a meaningful connection between the anatomy of the body and the way we perceive and use it, placing great emphasis on body awareness and the body's own feedback mechanisms. In general, each session consisted of three main parts: first, an introduction to anatomy (through theoretical explanations supported by projected images, a skeleton, or demonstrations on a live body), second, the exploration and recognition of these anatomical principles through movement (mostly in touch-based partner work, but occasionally individually), and finally, the integration of both theoretical and embodied knowledge into short movement phrases that we continuously refined throughout the workshop, paying close attention to their quality and execution. Through the somatic approach encouraged in these classes, I developed a deeper understanding of functional alignment, the body's natural structure and organisation, sustainable movement principles, and the idea that beneath every efficient movement lies a hidden mechanism, the body's capacity to store and release energy, the way tissues, joints, and the entire body cooperate to create movement.



On the first afternoon (14:00–16:30), I also participated in Defne Erdur's Every Body Knows, an open-level improvisation workshop. As expected from an open-level class, the group was extremely diverse, bringing together people from many different backgrounds and age groups who simply enjoyed dancing. (It was inspiring to experience the openness towards dance that exists in Vienna, or at least within the context of ImPulsTanz. This was the first place where I truly noticed it, although it became evident in several other workshops as well: from young dancers and parents with small children to elderly participants, people of all ages enthusiastically attended workshops, watched performances with genuine interest, and joined the free daily Public Moves.) The workshop itself, the improvisations were guided through a carefully structured framework based on thoughtful, integration-oriented instructions, allowing everyone to participate and engage according to their own interests and needs. We explored fundamental concepts such as space, attention, connection, and after each section we paused to reflect verbally on what had happened and what we had observed. However, after this first session I realised that this particular approach was not what I needed for the rest of the week, so I decided to change workshops and explore a completely different direction.



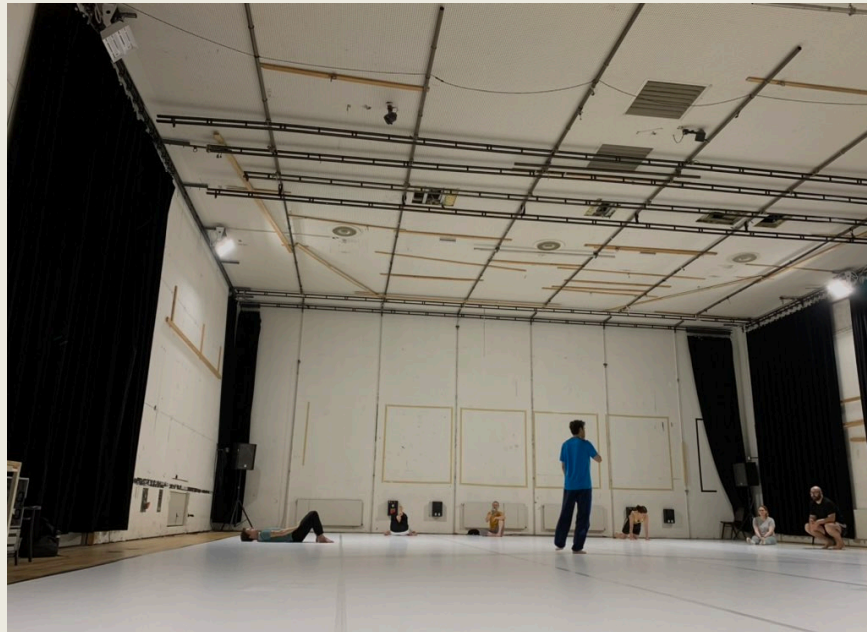


From the second day onwards, I attended Jose Agudo's Rhythm Composition workshop every morning (11:15–13:45). Jose's work is strongly influenced by Kathak and Flamenco traditions, which he translates into a contemporary dance context. Although the workshop description promised a focus on composition, deconstructing rhythms, musicality, improvisation, and creating our own movement material using different rhythmic textures, this aspect was not explored as extensively as expected. Nevertheless, over four days I had the opportunity to become familiar with a unique and distinctive movement language. The classes followed a consistent structure with clearly defined sections, including arm work, footwork, turns, rhythm practice, and learning fixed movement material. The movement vocabulary was physically demanding, highly dynamic, and characterised by virtuosic coordination of the feet and hands, with rhythm serving as its central organising principle. It was fascinating to observe how someone can approach such deeply rooted cultural traditions with knowledge and respect, transforming and combining them into a personal artistic language. Equally inspiring was witnessing how this individual movement language could then be shared and made accessible to others.





## Kenji Takagi's Stillness and What's in-between



During the weekend I participated in Kenji Takagi's Stillness and What's in-between, an intensive workshop held on Saturday and Sunday from 9:30 to 14:30. The central question of the workshop revolved around *stillness* (and, closely connected to it, *silence*): Can we observe stillness? Can we make it visible? Is it possible to remain still while continuously moving? What happens if, during improvisation, our attention shifts away from action itself and towards the decision of when to stop, pause, or leave space? Can the central theme of a ten-second micro-composition simply be a pause or stillness? These and many similar questions became the basis of our research throughout the weekend. We investigated them through individual movement research, guided improvisations, group exercises, and compositional tasks.



mances

performances

performances

JUL 15  
Volkstheater

TRISHA BROWN DANCE COMPANY  
WITH MERCE CUNNINGHAM TRUST,  
DANCING WITH BOB:  
RAUSCHENBERG, BROWN AND  
CUNNINGHAM ONSTAGE

JUL 16  
Burgtheater

ANNE TERESA DE KEERSMAEKER,  
RADOUAN MRIZIGA, AMANDINE BEYER  
/ ROSAS, A7LA5, GLI INCOGNITI - II  
CIMENTO DELL'ARMONIA E  
DELL'INVENTIONE

JUL 17  
Volkstheater

WIM VANDEKEYBUS / ULTIMA VEZ -  
WHAT THE BODY DOES NOT  
REMEMBER

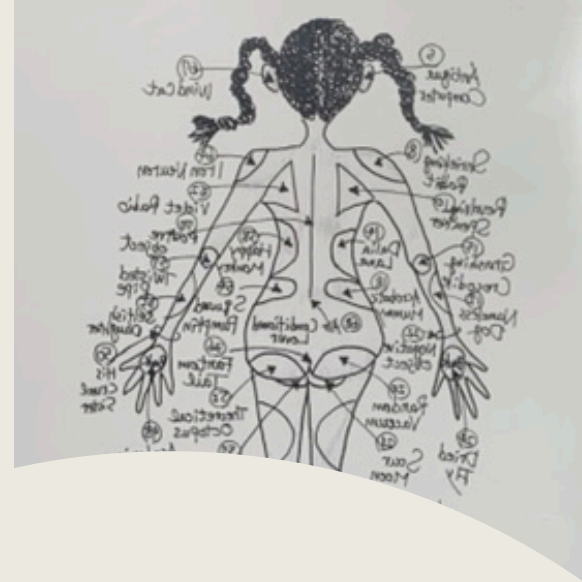
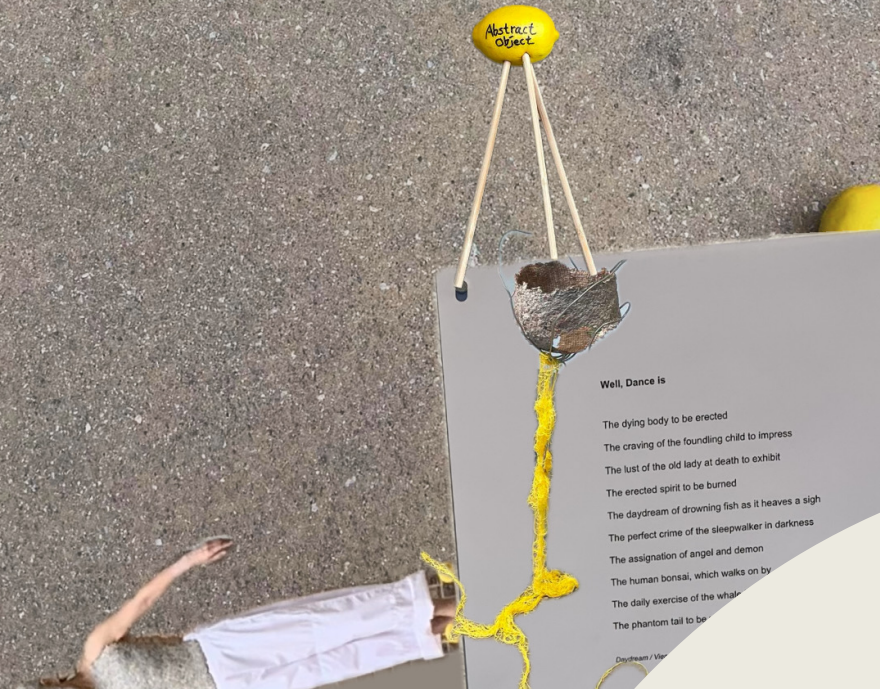
JUL 18  
WUK

NDOHO ANGE – *WELCOME TO MY  
JUNGLE*

JUL 19  
Brotfabrik Wien

AKEMI TAKEYA / IMEKAPRODUCTION -  
L'S UNCANNY





In addition to the workshops, we spent most of our evenings attending performances. The programme was extremely diverse, ranging from historically significant companies to solo works by emerging artists. After the performances, we usually discussed what we had seen with fellow students, teachers. These conversations often revolved around questions such as: What does it feel like to perform a piece and be an active member of a historically significant company without ever having known the original choreographer? To what extent is keeping these works in the repertoire an act of preserving artistic heritage? Should dancers sacrifice their bodies in the pursuit of virtuosity, or should the sustainability of the body always remain a priority during the creative process? Is it possible to represent deformity or physical distortion through conventionally beautiful bodies? How does cultural distance influence our ability to understand and interpret a performance? How important is it for an artist to be able to speak clearly about their own work? Can audiences become accustomed to watching ninety minutes of uninterrupted dance, and where are the limits of what remains engaging and accessible?

Overall, I would describe this mobility as an exceptionally intensive and enriching learning experience. I return from this experience with new practical tools, fresh artistic inspiration, the week strengthened my motivation to continue researching movement through curiosity, sustainability, and openness.

