

Report from Saju Hari

My time In Vienna in 2006

For the past two years I had been hearing about ImpulseTanz festival and the dance web programme from various artists, I applied this year and got through, which I know many artists haven't been able to get through after applying many times!

Aims and objectives

I had several aims that I wanted to full fill in Vienna,

- Meeting new artists and establish myself in some kind of network where I can share ideas and develop my work in a wider context.
- Learn new techniques and choreographic ideas.
- Find out about the difference in audience demand or rather what the European contemporary dance scene is interested to show the audience.
- Have artistic dialog and debates with counterparts in order to sharpen up my own ideas and views.

I have seen about 35 performances in the 5 weeks I was there, and the first thing that struck when I looked at all the shows that were in the impulsetanz festival is the lack of British work (with the exception of Jonathan Burrows). I came to realise how theatrical the European contemporary dance is and the mainly good production value. A lot of new and refreshing ideas were on display. One thing that disappointed me was the lack of some good fulsome dance, in the sense most of the shows were extremely theatrical.

Also most interesting was a performance by an Iranian artist, Hooman Shareefi, the show was about love. Hooman is a powerful performer and a research lead workshop leader and a politically aware person. I had several interesting chats with him about my future ideas and had exchanges. We also had a female Iranian dancer with us. Through her we came to know how dance is in Iran. They do not call it "dance", they have to call it something like 'Step and rhythm'! As far as the workshop festival is concerned, it was a contemporary dance supermarket! Almost all the type of techniques and styles were available. I mainly focused on something that would benefit me in my professional journey.

Mathilde Monnier was our artistic coach. Before the whole workshop performances and workshops started we spend 3 days with artistic coach. It was a privilege to spend 3 days with someone like Mathilde Monnier experimenting and questioning the methods.

The people I have worked with were

Rasmus Olme- A Swedish dancer choreographer, workshop title was '*Extreme Partnering*'.

All the workshops were conducted in MASSIVE studios. (converted warehouses used by Austrian military Working in such big studios with many people instantly creates a collective energy and perception. In *Extreme partnering* we were taken through some very advanced level of exploring how to deal with human bodies, we have learned set routine as well. Something that disappointed me in that workshop was some of the participants were not advanced level which it was supposed to be, I was among many people who complained and apparently it is difficult to monitor the level!

Janet Paneta Contemporary ballet

Contemporary ballet was very interesting, a completely different approach to ballet and how it is viewed. I was able to analyse ballet like I have not done before,

Bruno Caverna Playing in the extremes!

Bruno Caverna is from Brazil and he had developed a style of dancing which is very close to the floor and animalistic. This workshop really enabled me to understand low centre of gravity,

Jonathan Burrows Articulating dance

Articulating dance was a very intelligent and open discussion for 2 days about contemporary dance in different context. It was such an eye opener. I came out of the discussion thinking, Yes I am in an obscure art form, yet with no particular form, I understood more, why when people say they can't stand contemporary dance or they like it. It is equally worrying to realise the financial situation in dance education is much better than in producing dance work - a very confusing statistic. There were about 15 participants and all from many different countries, Mainly from Europe, and only me representing UK and India at the same time. I have learned that the situation contemporary dance is in many countries are almost exactly the same, in terms of funding, artistic choices, audience appreciation and so on.

African drumming With Master Mbae from Senagal

All my life I knew there was music in my heart, I jumped into this week's opportunity to learn African drumming in beginner level. I was amazed how quickly I could grasp the drumming, it definitely enhanced my understanding and appreciation about all kind of music and its structure. As a choreographer I think this understanding is invaluable.

At the end of the whole week Mbae held me and pointing at my heart said, there is a lot of music in there, just have to come out! It was great.

Ultimavez Rep

I have always wanted to take workshops with this company. It was a rare chance. I had done some of the most highest impact dance and also leaned some rep. that is highest of quality. This workshop was booked out almost as soon as it was published! I was lucky to get through. It gave me an insight into the choreographic style and ideas of Vim Vandakaybus/Ultimavez.

Powerful and Fragile Coaching Project by **Injaki Azpillaga**

A member of Ultimavez and worked as assistant choreographer in many of their productions with Vin, Injaki was an inspiring special coach for a young dance-maker like me. It was an all in one experimental week. Powerful and Fragile workshop took me beyond the thought of technique or any physical aspect in dance. It was tender at times at the same time on the edge. We had exercises like looking into a partner's eye until one breakdown. Sometimes some dancers might be in a state of mind, almost like they were in a trance and some of us were given the task to rescue them, and vice versa, I have learned a lot about a performers' mind set, and manipulating movement material in a way that is closest to the performer's soul so the performance is most truthful. Different tasks that can make good partnership with performers on the stage even though they are dancing far away in space. My body and mind has gone thorough a week's reconditioning is what I would say about this workshop.

[no covering letter was received]