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International Press Service

Ressort: Kunst, Kultur und Musik

Void

ImpulsTanz, 01.08.2026 [ENA]

The performance of Wim Vandekeybus's Void, created with Ultima Vez, is a fiercely intelligent and deeply affecting exploration of what it means to inhabit reality as an outsider. Moving far beyond any simplistic celebration of "difference," the work dives into those fragile in-between zones where perception fractures and alternative logics of being insist on their right to exist.

Vandekeybus does not ask whether these figures can be integrated into normative structures; instead he exposes the violence that such structures exert, and the immense poetic force of those who resist them. Choreographically, Void is driven by a raw, impulsive physicality that has long been Vandekeybus's signature, yet here that wildness is sharpened into a precise dramaturgical tool. The dancers oscillate between states of hyper-alert tension and disarming vulnerability, bodies ricocheting through space as if caught in competing gravitational fields.

Sudden falls, fractured gestures and near-collisions materialize "inner and outer" tearing not as metaphor, but as lived experience in muscle and breath. At the same time, moments of stillness function like apertures: brief, luminous pauses in which the interior worlds of these so-called outcasts become startlingly legible. What makes Void particularly compelling is its radical empathy. Vandekeybus refuses to sentimentalize his protagonists, yet he allows their idiosyncratic logics to structure the stage language itself. The piece continually shifts point of view, inviting the audience to inhabit perspectives that do not "follow the expected path," but deviate in ways that are both disorienting and revelatory.

Through this lens, broader societal questions—about normality, exclusion, and the policing of perception—come into sharp focus without ever collapsing into didacticism.

Ultimately, Void is a major work of contemporary dance: conceptually rigorous, viscerally executed, and emotionally unsettling in the best possible sense. It leaves us with the uncomfortable yet necessary realization that what we too quickly name "void" may in fact be densely populated with lives, meanings, and forms of beauty we have not yet learned to see.

Bericht online lesen: https://wien.en-a.de/kunst_kultur_und_musik/void-94099/

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Redaktion und Verantwortlichkeit:
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