

20<sup>th</sup>-22<sup>nd</sup> November Salzburg  
2025

Helena **Araújo**

**AUSTRIA**

Ulduz **Ahmadzadeh /  
ATASH**

Matteo **Haitzmann**

Hanschitz & Beierer/  
**Neumayer**

**Myassa** Kraitt

Claire **Lefèvre**

**Michikazu Matsune /  
Martine Pisani**

**PLATFORM**

Yoh **Morishita**

**Sasha Portyannikova**

Rosana **Ribeiro /  
Selva**

**CHOREOGRAPHIC**

**Doris** Uhlich

Thu, 20th

3:30pm	Sasha Portyannikova parsley for garnish	Toihaus Theater
4:30pm	Rosana Ribeiro/Selva Echoes of Resistance	Toihaus Theater
6pm	Claire Lefèvre LOIE	ARGEkultur Saal
8pm	Ulduz Ahmadzadeh/ATASH عطش ZÄÄR	SZENE Salzburg

Fri, 21st

10am	Pitching Sessions	Stadtgalerie Lehen
3:30pm	Michikazu Matsune/Martine Pisani Kono atari no dokoka	Salzburger Kunstverein
5pm	Helena Araújo and it gets better	ARGEkultur, tanz_house Studio
5:30pm	Sasha Portyannikova parsley for garnish	Toihaus Theater
6:30pm	Rosana Ribeiro/Selva Echoes of Resistance	Toihaus Theater
6:30pm	Yoh Morishita Chrysalis	ARGEkultur Studio
9pm	Myassa Kraitt THE LAST FEMINIST	SZENE Salzburg

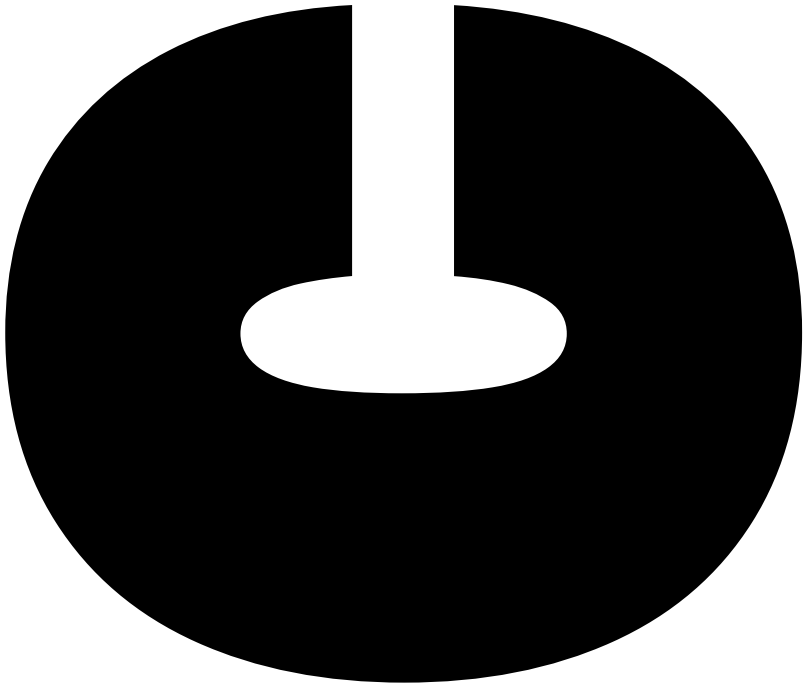
**CPA Plus** Warm Up with Natalia Castaneira ■ Showing: BODHI PROJECT & Antonin Rioche ■ Digesting Space - Anna Menslin & Fernanda Ermelin ■ Walking Dance Class - Potpourri Dance

Sat, 22nd

12:00pm	Doris Uhlich melancholic ground	SEAD
2:30pm	Hanschitz & Beierer/Neumayer still.dependent	ARGEkultur Saal
4pm	Yoh Morishita Chrysalis	ARGEkultur Studio
4:30pm	Michikazu Matsune/Martine Pisani Kono atari no dokoka	Salzburger Kunstverein
5pm	Helena Araújo and it gets better	ARGEkultur, tanz_house Studio
6pm	Hanschitz & Beierer/Neumayer still.dependent	ARGEkultur Saal
9:30pm	Matteo Haitzmann Make it Count	SZENE Salzburg

**CPA Plus** Warm Up with Natalia Castaneira ■ Showings: Toihaus Theater - Flow & Rauschen ■ Digesting Space - Anna Menslin & Fernanda Ermelina ■ Walking Dance Class - Potpourri Dance ■ Final Party

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p. 08-09	Rosana Ribeiro/Selva Echoes of Resistance
p. 10-11	Claire Lefèvre LOIE
p. 12-13	Ulduz Ahmadzadeh/ATASH عطرش contemporary dance company ZĀĀR
p. 14-15	Michikazu Matsune/Martine Pisani Kono atari no dokoka
p. 16-17	Helena Araújo and it gets better
p. 18-19	Yoh Morishita Chrysalis
p. 20-21	Myassa Kraitt THE LAST FEMINIST
p. 22-23	Doris Uhlich melancholic ground
p. 24-25	Hanschitz & Beierer/Neumayer still.dependent
p. 26-27	Matteo Haitzmann Make it Count
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**CHOREOGRAPHIC**



**PLATFORM**



**AUSTRIA**

# Greetings

Dear audience,  
Dear artists,  
Dear professionals

Contemporary dance speaks of movement, encounters, and openness to the new - it thrives on dialogue and continuous evolution. The Choreographic Platform Austria is a vital driving force for Austria's dance and performance scene. It makes artistic diversity visible, fosters exchange on an equal footing, and opens doors to international networks.

As Minister of Culture, I am committed to strengthening structures that enable local artists to access new markets and promote international dialogue. The CPA offers such a platform and impressively showcases the creative potential of Austria's dance scene.

I am delighted that Salzburg will host the festival in 2025 - a place where artistic ambition meets international resonance. I thank all those involved for their dedication and wish the CPA an enthusiastic audience, inspiring encounters, and a lasting impact - in Austria and beyond.

Andreas Babler, MSc

Vice-Chancellor of Austria and Federal Minister of Housing, Arts, Culture, Media and Sport

CHOREOGRAPHIC

Salzburg enjoys a very lively, vibrant, and closely-knit dance and performance scene that is constantly growing and gaining momentum. Prestigious training institutions, internationally active organizations, and the newly built rehearsal center make the city and state of Salzburg more attractive than ever for artists in this field. I am therefore all the more delighted that, following Vienna and St. Pölten, we have succeeded in bringing the second edition of the Choreographic Platform Austria to Salzburg. In a compact and focused format, the event will highlight innovation and new aesthetic forms of expression from Austria's contemporary dance scene.

The CPA serves as a springboard for international networking, creates space for experimentation, and fosters an art form that engages in dialogue with society. I am very proud that two Salzburg-based productions will also have the valuable opportunity to present their work.

The fact that the CPA is now taking place in Salzburg is a powerful statement and an enrichment for our local cultural landscape.

In my capacity as the responsible politician, I thank everyone involved for their dedication and creativity, and I wish CPA 2025 an exciting and moving event.

Mag. Stefan Schnöll

Deputy Governor, Federal State of Salzburg

The Choreographic Platform Austria offers European presenters and the general public an important insight into the current work of the Austrian dance and performance scene. I see this platform as an enormously important tool for producing artistic work sustainably, fostering connections, and further developing it through exchange and collaboration across all borders.

I am very pleased that, after a re-start in 2023, it has been possible to establish this biennial platform. The diversity and quality of the Austrian scene is outstanding - it has been an important step to revive in Austria this model of dance platforms, which is so widely recognized across Europe. After the successful opening edition in Vienna, we can now look forward to another vibrant edition this autumn in Salzburg, featuring innovative and creative works across Austria.

The accompanying programme also offers opportunities for further networking and new impulses - a much-needed analogue space for artistic action.

I look forward to three intensive days of Austrian choreographic works and performances, and to great curiosity - from national and international guests, from presenters, and from an enthusiastic audience.

Mag.a Veronica Kaup-Hasler

Executive City Councillor for Cultural Affairs and Science, City of Vienna

# Welcome

AUSTRIA

## Dear guests

It is with great joy and anticipation that we welcome you to the Choreographic Platform Austria 2025. We are honored that after its successful relaunch two years ago in Vienna and St. Pölten, the CPA will now take place in Salzburg. This biennial event provides an important forum for the diverse choreographic work being created in Austria, with a program aimed not only at the general public but especially at international and national experts. The CPA thus serves as a vital network connecting artists and presenters, fostering professional exchange, and paving the way for future collaborations and sustainable artistic partnerships throughout Europe.

From November 20th to 22nd, the CPA will present eleven productions whose thematic, stylistic, and aesthetic positions persuaded the jury out of 175 submissions to the open call. These live presentations will be complemented by eight pitching sessions and a varied supporting program from the local community, which has been a driving force for dance and performance in Salzburg for many years.

The CPA 2025 looks forward to three days together in Salzburg, showcasing the choreographic potential of artists living in Austria, sparking dialogue, facilitating encounters, and making the present moment of dance tangible. Be there as stages and spaces come alive, as ideas collide and networks grow.

We wish all the artists and the audience an inspiring time in Salzburg.

**The CPA Board & the CPA Team**

CHOREOGRAPHIC

175 submissions  
100 live viewings  
100 hours of video viewings  
30 hours of discussion

US

For us as the jury it was an immensely exciting and enriching task to review the works submitted to the CPA Open Call from Austria's performance and dance landscape over the past two years. Our aim was to curate these submissions into a multifaceted programme of selected productions for international promoters as well as local audiences. The number of submissions was overwhelming: productions in a variety of styles, performative idioms, and thematic focuses. Austria's dance scene is alive with many remarkable artistic personalities who explore the present through performance and from every perspective.

The nationwide platform will present, in concentrated form, a selection from this exhilarating Austrian dance and performance scene – showcasing not only major works by renowned choreographers but also smaller formats and pieces by emerging artists. Our selection demonstrates how all over the country, both regional and international pieces are produced which are both cross-genre and surprisingly diverse, showing the resulting political strength and social urgency when these works are presented together. The three days are curated like a festival, inviting everyone to intense, joyful encounters with dance and performance in venues across Salzburg befitting each piece.

Let's celebrate together:

20 hours of dance and performance  
100 artists on site  
10 venues

PI

EOGRAPHIC

**The CPA Jury**

Elisabeth Bernroitner (Curator Brunnenpassage & D-Arts Projektbüro für Diversität), Angela Glechner (Director SZENE Salzburg), Julia Sahlender (Editor Ö1), Elisabeth Schack (Co-Director Drama, Tiroler Landestheater), and Eike Wittrock (Professor of Dance Studies, MUK Vienna)

# Sasha Portyannikova

parsley for garnish

Thu, 20th November, 3:30pm  
Fri, 21st November, 5:30pm

Toihaus Theater

40 min

In English and German



picture by Raphael Mittendorfer

06

‘Petruschka’, the Russian word for parsley, is also the name of a traditional Russian puppet character who came to prominence in the early 20th century when he was reimagined in the 1911 ballet ‘Petruschka’ by the Ballets Russes. This ballet navigated a space between Westernised aesthetics and peripheral cultural motifs, embodying a complex interplay of modernity and exoticized Russianness. In her contemporary reactivation of Petrushka, post-Soviet dance artist Sasha Portyannikova uses this historically charged figure to examine her own position as a choreographer living and working in Western Europe, especially in light of the shrinking political freedoms in Russia and the ongoing war against Ukraine.

Through a journey across various movement languages, Portyannikova questions Eurocentric classifications of avant-garde and classical choreography. She asks what the canon of modern dance might look like if seen from its cultural margins rather than its Western centre. As part of the performance, the audience is engaged in a participatory question card game, where they navigate personal and collective dilemmas related to migration, foreignness, and geopolitical conflict. This interactive layer deepens the experience, turning spectators into critical participants in a performance that blurs the boundaries between art, politics, and lived reality.

07

## Sasha Portyannikova,

a white and able-bodied dance artist, was born in the Soviet Union, raised in Moscow, lived and worked in Berlin and New York, and is now based in Innsbruck. A graduate of the Vaganova Ballet Academy (M.A., 2013), she co-founded Isadorino Gore with Dasha Plokhova in 2012, became a Fulbright Visiting Scholar in 2018, and has co-curated Touching Margins since 2020. Her work explores diverse dance heritages and the complex interplay of cultures and politics.  
[sashaportyannikova.com](http://sashaportyannikova.com)

**Concept and dance** Sasha Portyannikova  
**Outside eye** Anna Leon  
**Sound design** Maxim Kolomiets

A production by OFFTANZ Tirol as part of the Laughing Gecko program.

With friendly support as part of the residency program of HELLERAU - European Center for the Arts and Archive of the Avant-Gardes - Egidio Marzona, Dresden.

With the kind support of the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport, the Cultural Department of the State of Tyrol, the Cultural Department of the City of Innsbruck.

EOGRAPHIC

# Rosana Ribeiro Selva

AUSTRIA

## Echoes of Resistance

Thu, 20th November, 4:30pm  
Fri, 21st November, 6:30pm

Toihaus Theater

40 min

Without spoken word

08

In life we fall. We fall in love, we stumble, we get hurt, heartbroken, we experience fall as a season when the leaves fall. But falling can also be an act of acceptance, of giving in and letting go, of accepting gravity and our relation to the earth's centre. How many times can we fall in life? And what gets us back on our feet?

'Echoes of Resistance' is a solo that works primarily with the concept of resilience. In times of crises, one strives to understand the path to survival. Resilience is both an inherent strength that we possess and one that we have to conquer. It encompasses the capacity to recover quickly from setbacks, to spring back into shape.

We see a body in a constant loop of falling, an expression of the many times and ways we fall in life. It focuses on ways to defy gravity: floating, balancing, fully letting go, rebounding, sinking. It looks for a continuous physicality that resembles the tumblers of life and eventually leads to perseverance in the face of exhaustion. It also bears witness to the realisation that sometimes, to get back on our feet, we need to let go.



picture by Bernhard Müller

**Rosana Ribeiro**, born in Lisbon, is a choreographer who works and lives in Salzburg. She has performed for Hofesh Shechter, Jean Abreu, Cie.7273 and Paulo Ribeiro. She has been creating work since 2021 and is currently on her fifth creation. Topics such as roots, ancestry, belonging, nature, culture and history are recurrent in Rosana's sensibilities and research. Together with Verena Pircher, she founded the collective Selva. [selva.co.at](http://selva.co.at)

PLATI

REOGRAPHIC

**Concept and choreography** Rosana Ribeiro in co-creation with **Performance** Jadwiga Mordarska **Performance at CPA** Jin Lee **Dramaturgy** Verena Pircher **Rehearsal Assistance** Melissa Ugolini **Light design** Katharina Krachler **Costume design** Sara Chéu **Sound design and composition** Peter Kastner

A production by Selva.

With the kind support of the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport, the Cultural Department of the State of Salzburg, the Cultural Department of the City of Salzburg. Residency Support: SZENE Salzburg, tanz\_house Salzburg, D.ID Dance Identity.



# Claire Lefèvre

AUS

USTRIA

**LOIE (is a fire that cannot be extinguished)**

Thu, 20th November, 6pm  
ARGEkultur Saal

70 min  
In English

In this lecture-performance, Claire Lefèvre juxtaposes archival research with intimate storytelling to shine a light on systematic erasures within dance history. Looking at her own embodied archive through the prism of her encounters with Loie Fuller over the years, she oscillates between crush and crash. Questioning her performance lineage with care, critique, and suspicion, she unveils the straightened and white-washed legacy of modern dance. One anecdote after another, she sheds layers of (her) choreographic history which have shaped the way she moves through the world and on a stage. The audience is invited to learn more about the entanglements between modern dance, white queerness, and the colonial project through an accompanying publication. A gathering of footnotes, poems, and reading recommendations, the text further situates Loie Fuller's flamboyant campiness within the electricity crazed colonial context in which she lived and worked.



picture by Michael Loizenbauer

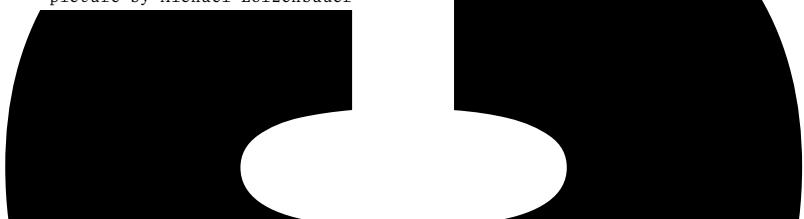
**Claire Lefèvre** is a femme choreographer, insomniac writer, and reality TV enthusiast. In her stage works, she likes to think of herself as a hostess with the mostest, welcoming collaborators and audience members into kitsch landscapes where politics and poetics are gently interwoven. Her work with text-spans from stand-up comedy to grant applications, flirting with queer feminist theory or performance criticism. She also works as a ghost writer, mostly for the spectral appeal of the job title.  
[clairelefevre.com](http://clairelefevre.com)

PLATFORM

GRAPHIC

**“I remember learning about Loie Fuller in dance history classes: she was one of the ‘mothers of modern dance,’ up there with Ruth St. Denis and Isadora Duncan. She revolutionised theatre lighting, and after moving to Paris in the 1890’s, she became famous worldwide for her hypnotising dances, in which she twirled with illuminated fabrics to transform herself into butterflies, snakes, and flowers. Every teacher mentioned how important she was for the field, but no one ever told me she was a lesbian. Or that she was a colonial poster child.”**

Claire Lefèvre



**Concept and performance** Claire Lefèvre **Stage design** Sophie Utikal **Video** Maanila Santos De Moraes **Sound** Zosia Hołubowska **Lighting** Klimentina Milenova Hristova **Dramaturg**ay Sunanda Mesquita **Outside eyes** Elizabeth Ward, Mzamo Nondlwana **Styling** mirabella paidamwoyo\* dziruni **Production** mollusca productions **Graphic design** Ju Aichinger **Copy editing** Kenneth Constance Loe **German translation and wifing** Ari Ban

A co-production by C.A.K.E. Verein für Kunst und Kultur and brut Wien.

With the kind support of the Cultural Department of the City of Vienna, the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport.

Thanks to Tanzfabrik Berlin, Anne Juren, Fred Gies, Gavin Youngs, Steffo Sourial, Irina Gliniski, Veza Fernández, Cati Mistler, Eike Wittrock and Evandro Pedroni.

# Ulduz Ahmadzadeh / ATASH عَطَش contemporary dance company

AUSTRIA

ZĀĀR

Thu, 20th November, 8pm  
SZENE Salzburg

60 min

Without spoken word

**Ulduz Ahmadzadeh** is

a choreographer, dancer, researcher and artistic co-director of the ATASH عَطَش contemporary dance company. Her artistic work breaks with Western aesthetics, develops its own contemporary dance language influenced by Southwest Asian traditions, and addresses socio-political issues as well as cultural hierarchies. Together with artistic co-director and scenographer Till Jasper Krappmann, they operate at the intersection of dance, performance, video, installation, documentation and activism. Their performances tour internationally.

[atashworks.com](http://atashworks.com)

PLATFO

EOGRAPHIC

Choreographer Ulduz Ahmadzadeh and set designer Till Krappmann explore and reinterpret ancient pre-Islamic and often forbidden indigenous dances of the Persian Plateau in their collaborative works for the ATASH عَطَش

contemporary dance company, translating them into contemporary artistic contexts.

In search of transcultural dance affinities, they embark on a journey with 'ZĀĀR' from the Persian-Arabian Gulf region to the African continent. They trace the footsteps of the Zār cult, which is based on the belief that spirits can penetrate the human body as winds, causing psychological or physical suffering. The Zār spirits can only be "danced out" through rhythms, trance states, and offerings under the guidance of a Mama or Baba Zār, accompanied by Zār daughters. 'ZĀĀR' updates the mystical power of the Zār cult and its healing rituals as a transformative, ecstatic dance trip, where human fears, desires, and resilience find a space to be collectively experienced.

The piece reconstructs and reinterprets the underrepresented dance traditions and knowledge systems of Southwest Asia, drawing musical inspiration from melodic particles of Stravinsky's 'Le Sacre du Printemps'. With this choreography, which is demanding in its complexity and precision, Ulduz Ahmadzadeh responds to an era in which the vocabulary of contemporary dance undergoes constant hybridization, while not overlooking colonial dynamics.



picture by Maximilian Pramatarov

**Artistic co-direction and choreography** Ulduz Ahmadzadeh **Artistic co-direction and scenography** Till Jasper Krappmann **Recomposition and sound design** turf + surf (Paul Kotal & Han-Gyeol Lie) **Dance and choreography** Desi Bonato, Naline Ferraz, Luca Major, Livia Khazanehdari, Adela Maharani **Light design** Benjamin Maier

A co-production by ATASH عَطَش contemporary dance company and Tanzquartier Wien.

With the kind support of the Cultural Department of the City of Vienna, the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport and SKE austromechna.

With thanks to brut Wien.



# Michikazu Matsune / Martine Pisani

AUSTRIA

Kono atari no dokoka  
(Somewhere around here)

Fri, 21st November, 3:30pm  
Sat, 22nd November, 4:30pm

Salzburger Kunstverein

75 min

In English, French,  
Japanese and German  
with surtitles

**Michikazu Matsune**,  
born in Kobe and based in Vienna,  
is a performance-maker who ex-  
plores documentary and conceptual  
methods. His work, characterized  
both critical and playful si-  
multaneously, examines the tension  
around our cultural ascriptions  
and social identifications.  
[michikazumatsune.info](http://michikazumatsune.info)

**Martine Pisani**  
is a choreographer based in Paris.  
Her playful and poetic world, far  
from all formalism, examines the  
relevance of movement and  
the artifices of performance.  
[ciemartinepisani.fr](http://ciemartinepisani.fr)

**Theo Kooijman**  
is a performer and painter  
based in Paris.



picture by Christophe Raynaud de Lage

A question emerges from the artistic relationships between Japanese-Austrian performance-maker Michikazu Matsune, French choreographer Martine Pisani and Pisani's partner, the Dutch painter and performer Theo Kooijman: What remains of dance once the show is over?

Archives, personal memories, shared anecdotes, and imaginations are all used to trace their activities through the 1980s and 1990s. 'Kono atari no dokoka' (Somewhere around here) is a place at once far away and oh so close, with blurry yet familiar contours, a journey through time and space. From a Kobe beach to the port of Marseilles, from Paris to Vienna or somewhere else yet, a collective memory starts to appear between the lines of personal stories. Between beautifully simple poetry, humour, and, above all, tenderness, they reconstruct what's left of the past to form a composite present.

**"Their journey through time and space blurs borders, reduces distances, superimposes eras and combines languages in the eternal present of the imaginary."**

Rosita Boisseau, Le Monde

**Concept** Michikazu Matsune in dialogue with Martine Pisani **Performance** Theo Kooijman, Michikazu Matsune, Martine Pisani **Light** Ludovic Rivière **Video** Michikazu Matsune, Maximilian Pramatarov **Artistic feedback** Miwa Negoro, Ludovic Rivière, Anne Lenglet **Video operation** Anne Lenglet **Translation** Marion Schwartz, Brian Haman **Surtitles operation** Simona Weber **Publication concept** Michikazu Matsune, Miwa Negoro **Publication design** Aki Namba **Management** Franziska Zaida Schrammel, Frauke Niemann

A production by Studio Matsune & La compagnie du solitaire.  
Coproduction by Festival d'Avignon, Tanzquartier Wien, Maison de la Culture d'Amiens, Fabrik Potsdam, SPRING Performing Arts Festival Utrecht.

Residency support by La Briqueterie Centre de développement chorégraphique national, Les Laboratoires d'Aubervilliers, Centre national de la danse (Pantin).

With the kind support of Le Ministère de la Culture Drac Île-de-France, the Cultural Department of the City of Vienna, the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport, the Austrian Cultural Forum Paris, Fonds Transfabrik (France, Germany), ONDA - The French office for contemporary performing arts circulation.

GRAPHIC

# Helena Araújo

and it gets better

Fri, 21st November, 5pm  
Sat, 22nd November, 5pm

ARGEkultur, tanz\_house Studio

60 min

In English

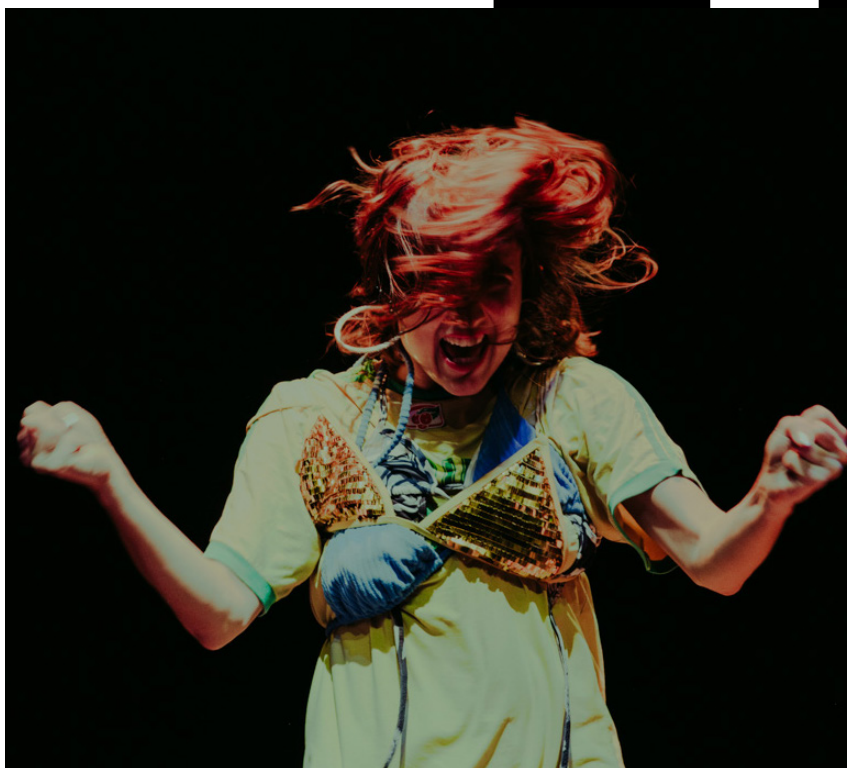
**Helena Araújo** is an enthusiastic femme maker and performer, lover of plot twists and a clown full of kitsch and bad jokes. She is originally from Rio de Janeiro and currently lives in Vienna. Helena, as a maker, is interested in leaving space for different artistic languages to coexist and blend together. In this space, the conventional values and expectations projected onto these languages, and how they are supposed to relate to each other, are free to be challenged.

As a good libra, Helena loves to please.

Besides working within the traditional spaces of contemporary art she also adores to entertain feverous cabaret nights. Helena's works have been shown in various places such as brut Wien, Radiant Nights Festival, Moving Futures Festival, FDS Festival, Pinkbus Platform, Paradise Cabaret and House of Circus-Cabaret Night. Also, as a performer she has worked with many artists: TRASH performance group, Ivo Dimchev, Renan Martins, Martin Talaga and so on.

In 2024, she was part of the PARASOL program, working with choreographers Elizabeth Ward and Ulduz Ahmadzadeh. She was also awarded the DanceWeb 2024 scholarship and a Startstipendium by the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport and recently premiered her latest work, 'and it gets better', at brut Wien.

[helenaraujo.com](https://helenaraujo.com)



picture by Hanna Fasching

**Concept, choreography and performance** Helena Araújo **Dramaturgy** Ana Rocha  
**Assistant, set, costume and lighting design** Evandro Pedroni **Sound design** Luis Miguel Ramirez aka Lulu **Special participation** Nerea Gonzalez **Special thanks** to Claire Lefèvre, Luisa Pisetta Ravanelli, Luis Javier Murillo Zuniga, Andrea Vezga, Daniela Hernandez Flores, Sven Chwalibog, Pedra Costa **Photos** Hanna Fasching **Trailer** Rafael Frazão

A co-production by Huggy Bears, brut Wien & WUK performing arts.

With the kind support of the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport.

'and it gets better' is a solo performance by Helena Araújo that uses humour, disobedience and elements of cabaret flamboyance to expose the rocky pressures of the art market. The audience is invited to a

fake DIY beach that shines a warm spotlight on the mental health of artists in the performance world. Helena rides the toxic waves in the art market, challenging the underrepresentation of precarious working conditions, incessant travels, and harsh criticism in the field. Or is it a beach? While sitting on a lounge chair, reading her red flags or maybe fighting off sharks, she shares intimate stories and secret anxieties.

At this beach, the atmosphere varies from stormy to breezy to glittery and the emotions squirt unapologetically, splash, splash, splash! The shoreline gets moisturised and the visitors might get wet and salty. And it gets better! Helena challenges the general mindset that the more you do, the more valuable you are as an artist by trying to do nothing. She fails, she tries again, she fails... It is not easy to be a working-class freelancer. Oh, gush gush, Helena is still looking for ways to cope with the burns and she will not give up that soon.

# Yoh Morishita

BRUT

## Chrysalis

VIENNA

Fri, 21st November, 6:30pm  
Sat, 22nd November, 4pm

ARGEkultur Studio

35 min

Without spoken word



picture by Sara Pineros

18

BRUT

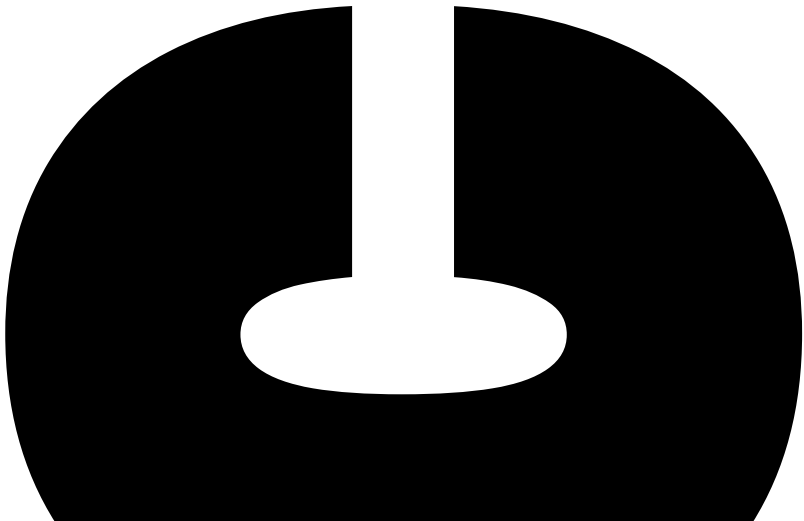
By fusing the animated and the inanimate, Yoh Morishita's performance 'Chrysalis' offers a glimpse into an unknown future. Dance as science fiction, mutating movements accompanied by live electronic music and vocals. We see a body infested with a variety of materials: mussels, horn, tentacles, synapses, tubers, claws, and rhizomes. This body is mutating continuously; nothing ever fits together. It eludes oppression by altering its shape or slipping away from it altogether and leaving behind only skin, like a pupated insect about to hatch.

In 'Chrysalis,' Yoh Morishita ponders on how organisms and people change. She embodies a process of metamorphosis that perceives life as a dynamic equilibrium. Different types of movement appear simultaneously at the various body parts, creating an illusionary coherence of the animated and the inanimate. Existing orders are constantly being dissolved and created anew. Where will this slowly evolving sequence of images lead us? If change is the essence of life, how much do we allow ourselves to change? How do we feel about strange beings and objects? And who are 'we' anyway?

'Chrysalis' addresses and processes various questions around change. Lithuanian artist and composer Marija Jociūtė creates a soundscape for the piece that inspires communication between all those involved. An uncanny world looms before us!

**Yoh Morishita**, born in Japan, is a dancer and choreographer based in Vienna and works internationally. Her practice deals with the fusion of Asian and Western cultures in her biography and modern Japanese history. Inspired by the relationship between animated and inanimate, and how one turns into the other, she plays with shapes, gestures, and dramatic expressions that the body generates in her choreography.  
IG @lmy\_ym1

**Marija Jociūtė** is an artist and composer living in Vienna. In her work, which is research-oriented, she uses different media and techniques to reflect on scientific data and scrutinise the limits of empirical approaches. By changing and deconstructing such material, she plays on the potential of storytelling and new definitions. In her sound work, she intertwines synthesizer, drum machines, computers, and effects as well as her own voice to create multi-faceted electronic and yet organic pieces of music.



CHOREOGRAPHIC

**Concept and performance** Yoh Morishita **Live sound and music** Marija Jociūtė **Lighting design** Leo Kuraitė **Costume** Lisa Knoll **Outside eye and ear** Camilla Schielin, Julia Müllner, Magdalena Forster, Dominik Morishita-Leitner

A co-production of imagetanz 2024/brut Wien and im\_flieger.

With the kind support of the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport, the ImPulsTanz ATLAS programme.



# Myassa Kraitt

## THE LAST FEMINIST

In search of the first feminists, <sup>20</sup> ‘THE LAST FEMINIST’ begins in a dystopian city. Here, the end of the planet seems more real than the end of capitalism. The last committed feminist sets out as a time traveller on the trail of vanished cosmologies destroyed by colonialism.

Along the way, she joins militant princesses, queer cryptofeminists, emotional bitches, and post-dramatic witches. Together, they awaken feminist memory that started way before the so-called first wave of feminism, memory carried in ancestral songs, in the silenced names, and people left out of the frame, memory that is defiantly unruly. They rhyme, sing, and rap, carried by poetics that seek feminist solidarity in failure.

The multidisciplinary piece fuses feminist performance, battle rap, experimental pop, ceremony and concert into a charged space of reimagining. ‘THE LAST FEMINIST’ unfolds as a long, polyphonic song in four episodes, a story told in fragments and rhymes, shaped by radical kinship and decolonial and queer perspectives. Between concert and ceremony, a living score emerges from rhythm, rhyme and refrain, unfolding waves that weave themselves into the textures of revolutionary love.



picture by Hanna Fasching

Fri, 21st November, 9pm  
SZENE Salzburg

60 min  
In English and German  
with surtitles

Created under the artistic direction of **Myassa Kraitt**, ‘THE LAST FEMINIST’ brings together performers and musicians in an interdisciplinary practice merging rap, poetry, performance, ritual and experimental pop as well as theory and practice. The polyvocal trans/non-binary choir led by Gloria Amesbauer accompanies Kraitt’s politically grounded libretto between concert and ceremony. In her body of work Kraitt explores feminist memory, epistemic violence and resistance through rhythm, embodiment and anti-colonial poetics.  
IG [@kdm\\_rap\\_official](#)

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**Direction, concept, idea, and lyrics** Myassa Kraitt  
**Musical direction and composition** Gloria Amesbauer  
**Music production and rap music** Oliver Cortez  
**Performers** Denise Palmieri, Luis Javier Murillo, Iris Omari Ansong, Myassa Kraitt  
**Musicians** Gloria Amesbauer, José Luis Borja Castellano, Lui Matias dos Santos, Kem Kolleritsch, Ilay Schwingshandl, Yasko Koch  
**Inside eye and dramaturgy** Ivana Pilić  
**Costume** Heike Bülk  
**Lighting design** Mirza Kebo  
**Stage Design concepts** Vi Pham Túng  
**Production** Mika Maruyama  
**Technical assistance and rap coaching** Sufian Kraitt  
**Outside eye** Steffo Sourial, Veza Fernández  
**Camera and technical equipment for the stage** Hubert Marz  
**Video and visual operation** Rawan Almkhtar  
**Animation and logo** Xingrui Translation Ivana Pilić, Götz Leineweber, Dilan Şengül  
**Video direction** Dilan Şengül  
**Video editing** Rawan Almkhtar, Kem Kolleritsch  
**Camera operation** Roland Pfisterer  
**Camera operation assistance** Mehrdad Derafshi  
**Video production on-site assistance** Markus Hug, Zeynep Alan, Miwa Negoro

A co-production by Rewaq - Verein zur Förderung feministischer und diskriminierungskritischer Kunst und Kultur and brut Wien.

Thanks to Studio Mänada, Vereinigung Bildender Künstler\*innen Österreich (VBKÖ).

With kind support of the Cultural Department of the City of Vienna, the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport.

USTRIA

PLATFORM

IC

# Doris Uhlich

AUS

USTRIA

## melancholic ground

Due to organizational constraints, the jury-selected piece ‘melancholic ground’ unfortunately cannot be staged as a live performance. Therefore, Doris Uhlich will present the project in an alternative format instead.

Sat, 22nd November, 12:00pm  
SEAD

75 min

In English



picture by Alexi Pelekanos

A ship, a castle, a car, and a horse. As children, we encounter a small world on the playground. Built for sheer enjoyment, for physical exercise, and as a backdrop for flourishing fantasies, the playground structures appear beyond their usual functions in ‘melancholic ground’, which premiered at Wiener Festwochen in 2023. Performers of various generations execute their movements in extreme slowness, in a halting flow, or present themselves dressed in plush costumes and with body extensions to be used as toys for others. In doing so, Doris Uhlich explores the feeling of melancholy. Rather than leading to isolation, ‘melancholic ground’ makes this state collectively experienceable. In the absurd Disneyland between frames for climbing and sand, subtle resistance is offered against the dictates of productivity and the standardization of bodies.

LAGER

**“We are all connected by the fact that we were children. When children measure and compare themselves on play equipment built for them by adults, it makes me reflect on the influence the older generation has on the next and which bodies are excluded from play. ‘melancholic ground’ opens a space to think about childhood, education, societal rules of socialization, traces of the past, present, and projections into the future.”**

Doris Uhlich

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## Doris Uhlich,

Austrian choreographer and performer, develops projects in different formats - from pieces for the stage to site-specific performances. She works with people with varying backgrounds and physical inscriptions, opens the stage for people with physical disabilities, demonstrates the potentials of nakedness beyond eroticism and provocation and investigates the relationship between human being and machine at many different levels. She has received numerous prizes and awards and was recently awarded the Austrian Art Prize 2024 in the category Performing Arts from the Austrian Federal Ministry for Arts, Culture, Public Service and Sport. She was also awarded the Austrian Music Theatre Award 2024 for ‘SONNE’ as the Best Dance Production.

[dorisuhlich.at](http://dorisuhlich.at)

DOGR

**Concept and choreography** Doris Uhlich **Dramaturgy** Adam Czirak **Performance** (Wiener Festwochen, Spielplatz Donaupark) Hugo Le Brigand, Pèdra Costa, Adil Embaby, Ann Muller, Andrius Mulokas, Moravia Naranjo, Mzamo Nondlwana, Gabriele Oßwald, Karin Pauer, Thomas Richter, Vera Rosner, Virginie Roy, Wolfgang Sautermeister, Valentino Skarwan, Grete Smitaite, Haha Wang **Spatial interventions** Juliette Collas, Marco Tölzer **Costume** Katharina Heisteringer, Juliette Collas **DJ and sound** Boris Kopeinig **Dramaturgy internship** Johann Ebert **Production** Margot Wehinger, Helen Parkes **Communication and press** Franziska Heubacher **Company management** Margot Wehinger **International distribution** Giulia Traversi

A co-production by Wiener Festwochen and insert Tanz und Performance GmbH.

With the kind support of the Cultural Department of the City of Vienna, the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport.



# Hanschitz & Beierer/ Neumayer

AUSTRIA

still.dependent

Sat, 22nd November, 2:30pm  
Sat, 22nd November, 6pm

ARGEkultur Saal

60 min

In English and German

The artist duo **Sandra Hanschitz & Joël Beierer** collaborate in 'still.dependent' with choreographer **Heidrun Neumayer**.

All three share a common language at the intersection of contemporary circus and dance-poetic, physical, and clear. At the centre of the production is the Cyr wheel, moved by the performers Linda Pilar Brodhag, Lorena Madurga, and Lotte Sterringa. Their performances tour internationally, including the Edinburgh Fringe Festival, Ruhrfestspiele Recklinghausen, ON THE EDGE Festival in Vienna, and Circa Festival Auch. [hanschitz-beierer.art](http://hanschitz-beierer.art)



picture by Igor Ripak

**Artistic direction, concept, dramaturgy, choreography, text and music** Joël Beierer  
**Artistic direction, choreography and costume** Sandra Hanschitz  
**Management and choreography** Heidrun Neumayer **Performance, co-creation and production consulting** Linda Pilar Brodhag **Performance and co-creation** Lorena Madurga **Performance** Lotte Sterringa **Dramaturgy and mentoring** Arne Mannott **Lighting design and technology** Steffen Melch **Outside eye** Bettina Földesi **Narration voice** Anja Schweitzer **Mentoring** Ute Classen

A production by Joël Beierer, Sandra Hanschitz and Heidrun Neumayer. Co-production by ON THE EDGE Festival Vienna and E-WERK Freiburg.

With the kind support of the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport, the Cultural Department of the State of Salzburg and the Cultural Department of the City of Salzburg. Made possible by residencies at Tollhaus Karlsruhe (ZirkusON), Trap Vienna (On the Edge Festival), CTC Salzburg and Probehaus Salzburg (Winterfest Salzburg) and Freudenhaus Lustenau.

Accompanied by the creative alliance Zirkus ON. Zirkus ON is funded by the Federal Government Commissioner for Culture and the Media via the 'Verbindungen fördern' program of the Federal Association of Independent Performing Arts.

The research was supported by Fonds Darstellende Künste with funds from the German Federal Government Commissioner for Culture and the Media #Take Heart, the Freiburg Cultural Office and the Freiburg Regional Council.

How do we relate to the objects around us, and who is actually dependent on whom? We humans are accustomed to understanding ourselves as independent authorities on Earth-yet there are millions and millions of small threads connecting you and me.

'still.dependent' addresses the problematic relationship between humans and objects in post-modernity. Three performers and a Cyr wheel embark on a journey between control, dependence, and sensual utopia. Contemporary dance meets dynamic acrobatics and a quirky object. Objects weave our reality - are we ready to feel it?



Matteo Haitzmann

Make it Count

Sat, 22nd November, 9:30pm  
SZENE Salzburg

60 min

Without spoken word

26

27

picture by Stefan Hauer

Concept, performer, and composition Matteo Haitzmann  
Extended drums and composition Judith Schwarz  
Modular synthesizer and composition Arthur Fussy  
Sound design and live sound Lukas Froschauer  
Lighting design Hanna Kritten Tangsoo  
Costume design Elena Scheicher  
Production management mollusca productions

A co-production of imagetanz 2024/brut Wien and Matteo Haitzmann/Verein OUT THERE.

With the kind support of the Cultural Department of the City of Vienna, the Austrian  
Federal Ministry for Housing, Arts, Culture, Media and Sport.

26

27

picture by Stefan Hauer

Concept, performer, and composition Matteo Haitzmann  
Extended drums and composition Judith Schwarz  
Modular synthesizer and composition Arthur Fussy  
Sound design and live sound Lukas Froschauer  
Lighting design Hanna Kritten Tangsoo  
Costume design Elena Scheicher  
Production management mollusca productions

A co-production of imagetanz 2024/brut Wien and Matteo Haitzmann/Verein OUT THERE.

With the kind support of the Cultural Department of the City of Vienna, the Austrian  
Federal Ministry for Housing, Arts, Culture, Media and Sport.

In ‘Make it Count’, violinist and performance artist Matteo Haitzmann searches for new concert formats and unusual instrumentations.

What initially appears idiosyncratic and may raise suspicions of artificiality, upon closer examination, reveals an inner logic, almost like a consistent evolution of musical thinking.

This is also true for the three instruments used in ‘Make it Count’: jump rope, extended percussion, and modular synthesizer. Each gurgles individually and in collaboration on stage. Through the use of contact microphones, the jump rope becomes an extended arm of the percussionist. The three instruments stand on their own, as equals, and simultaneously form a sound collective.

Together with the musicians Judith Schwarz (extended percussion) and Arthur Fussy (modular synthesizer), as well as sound designer Lukas Froschauer and light designer Hanna Kritten Tangsoo, a sound world is created in which the body produces sound and sound becomes physical.

‘Make it Count’ is understood as a performative musical composition and invites the audience for sixty minutes to adjust their own pulse to the rhythm of the performance.

**Matteo Haitzmann**

is a musician, performer, and composer. He studied jazz violin at the Anton Bruckner Private University in Linz, performance art at the Academy of Fine Arts in Vienna, and completed a MA degree in SODA at UDK Berlin. Haitzmann performs his own pieces both solo and in ensembles. Among other venues, he has performed at the Vienna Musikverein, Centre Pompidou in Paris, Konzerthaus Vienna, Elbphilharmonie, and Gessnerallee in Zurich.

[matteohaitzmann.com](http://matteohaitzmann.com)

# Pitching Sessions

A

Fri, 21st November, 10am  
Stadtgalerie Lehen

150 min, including a 30 min break

In English

Pitching sessions offer an opportunity to engage with a variety of artistic approaches in a focused format. Eight artists will present their working methods, previously realised projects, and current material and/or future plans in a condensed conversational setting.

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PROTAG

CHOREOGRAPHIC

with  
**Alex Franz Zehetbauer**  
**Alix Eynaudi**  
**Claudia Bosse**  
**Hungry Sharks**  
**Mzamo Nondlwana**  
**Navaridas & Deutinger**  
**Silke Grabinger**  
**TANZ LINZ/**  
**Landestheater Linz**

Moderated by Martina Fladerer (dramaturge, music and art educator) and  
Nayana Keshava Bhat (choreographer, dancer).

For a detailed schedule and the artists' bios, visit  
[choreographic-platform.at](http://choreographic-platform.at)

# CPA Plus

AUST

In addition to the CPA's main program, there will be accompanying events from the local community, which are specifically aimed at accredited festival guests.

## SHOWINGS

### BODHI PROJECT & Antonin Rioche

Working with the eight members of BODHI PROJECT dance company, the director, choreographer and visual artist Antonin Rioche brings us into his world of images, physicality, colour, moving us not only as spectators but as collaborators in this dance of now.

His newest work created with the French visual artist Damien Blottière, the German composer Ralph Heidel, and the Dutch light designer Loes Schankenbos is a modern tale that explores the tension between humanity and artificial transformation, using metaphors to guide our focus and perception and posing the question - what does it mean to be human in an age of algorithms?

[bodhiproject.at](http://bodhiproject.at)  
[rioche.net](http://rioche.net)

29

Fri, 21st November, 2pm  
SEAD

45 min

### Toihaus Theater – Material Dance

Choreographers Cornelia Böhnisch and Katharina Schrott focus their performances on the dynamic relationship between the human body and materiality. Their productions are based on an in-depth exploration of the respective material and invite audiences to engage in profound somatic experiences.

As part of the CPA, they will be showing two of their choreographic works: the pieces 'Flow' and 'Rauschen' both explore different textiles and our interaction with them.

[toihaus.at](http://toihaus.at)

Sat, 22nd November, 11am:  
'Flow' – Dance & Baroque Music  
Toihaus Theater

45 min

Sat, 22nd November, 2pm:  
'Rauschen' – Performative  
Installation  
Toihaus Theater

45 min

**SPECIALS**  
**THE MAPPING PROJECT 2025 –**  
**Tomaž Simatović and SZENE**  
**Salzburg**

A project looking back at the last forty years mapping dance-related practices, along with a map that reveals the diversity and extent of the practices, locations, and practitioners who contribute and hold space for dance in Salzburg and beyond. The map will be handed out during the platform.

**Conscious Movement for**  
**Creative Minds – Warm Up with**  
**Natalia Castaneira**

A 40-minute yoga reset to release tension, improve posture, and calm the mind. Gentle stretches and mindful breathwork to help you unwind, refocus, and reconnect with your body. No previous experience is needed.

Fri, 21st November, 9am  
Stadtgalerie Lehen

**Digesting Space – Anna Menslin**  
**& Fernanda Ermelindo,**  
**Dance Science Paris Lodron**  
**Universtiy**

After the applause fades, something often remains. Digesting Space invites you to stay with that – to chew, ruminate, and digest. Dance becomes more than a fleeting moment – it becomes nourishment.

Fri, 21st November, 2pm-6pm  
Sat, 22nd November, 2pm-6pm  
Unipark Nonntal

**Walking Dance Class –**  
**Potpourri Dance**

Walking meets street dance! The Flavourama Walking Dance Class will bring fun facts about Salzburg and will move from street and club styles directly to the old town.

Fri, 21st November, 4:45pm  
from Kunstverein to Toihaus Theater  
Sat, 22nd November, 7pm  
from ARGEkultur to SZENE Salzburg

**Final Party**

The local DJs Schönhart and Spirit Guide will offer a nice mix of house, breakbeats and dub sounds to close the festival and allow for embodied digestion of all the performances you watched.

Sat, 22nd November, 11pm  
SZENE Salzburg

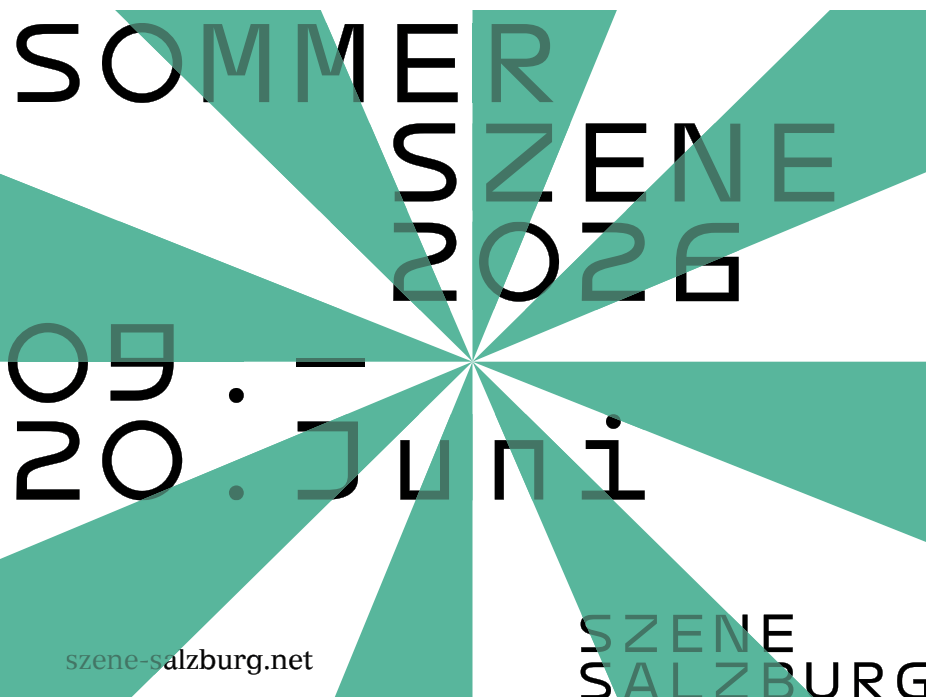
**Awareness**  
**Guidelines**

Discrimination and harassment have no place here. We say no to racism, sexism, homophobia, transphobia, and all forms of exclusion. Be mindful of your language and others' boundaries, identities, and needs. Consent matters – physically and emotionally. Respect one another and our shared space. Try to listen, accept other experiences, and be considerate. Use resources like water, energy, food, etc. sparingly and consciously, and choose environmentally friendly means of transport wherever possible. Let's create a caring environment.



**Green Event CPA 2025**

Ensuring the enjoyment of art and culture for future generations is a natural commitment. Choreographic Platform Austria 2025 is organized as a Green Event – minimizing environmental impact, conserving resources, and supporting the regional economy.





# IMPULSTANZ

Vienna International Dance Festival  
9.7.–9.8.2026

Education Programmes  
ATLAS  
danceWEB  
ImPacT

[impulstanz.com/education](http://impulstanz.com/education)

Life Long burning | Stadt Wien | Bundesministerium Wohnen, Kunst, Kultur, Medien und Sport | Co-funded by the European Union



FEST/SPIEL/HAUS/  
ST/POELTEN/



TANZ/  
PERFORMANCE/  
LECTURE/  
WORKSHOP

Christos Papadopoulos  
Dance On Ensemble  
CCN Ballet de Lorraine  
Ayelen Parolin  
Marco da Silva Ferreira  
Yasmeen Godder  
Alessandro Sciarroni  
u. v. m.

21 MÄRZ 2026

1 TAG ALLE RÄUME  
Ein Festival für Tanz und Gemeinsinn

© Laurent Philippe

## OSTER FESTIVAL TIROL

Innsbruck  
Hall

20. März bis  
5. April 2026

Tickets ab Dezember 2025 — [osterfestival.at](http://osterfestival.at)

SHAKESPEARE'S DREAM  
ANDREY KAYDANOVSKIY  
ab 20.9.2025 | Musiktheater

AMOR & PSYCHE?  
JEROEN VERBRUGGEN  
ab 31.1.2026 | Musiktheater

PREISTRÄGER-CHOREOGRAFIE  
HANNOVER 2025  
MIT TANZ LINZ  
ab 13.6.2026 | BlackBox Musiktheater

[LANDESTHEATER-LINZ.AT](http://landestheater-linz.at)

2025/2026



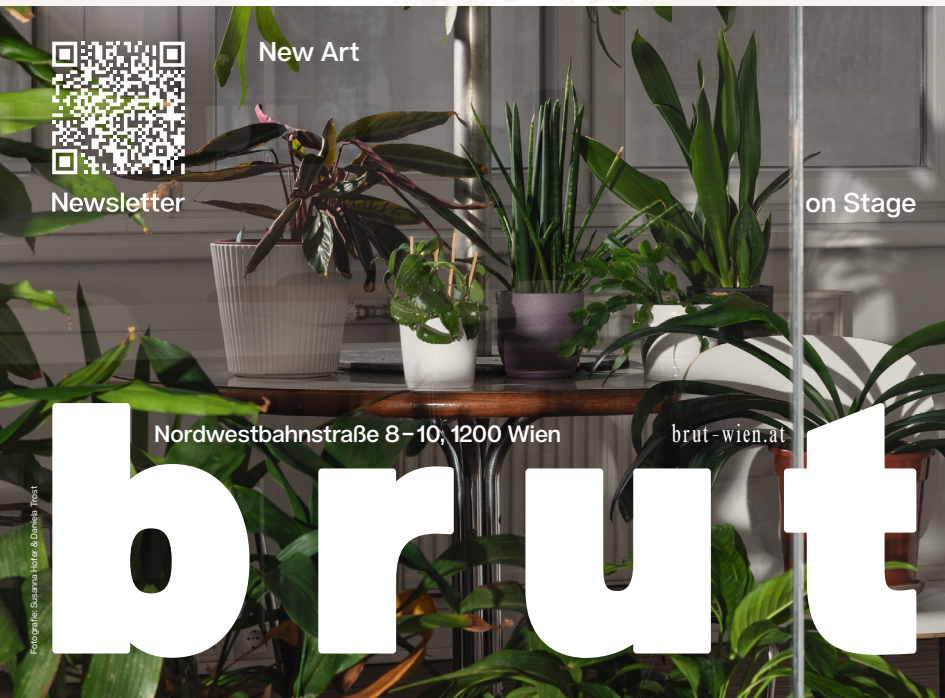
# TANZLINZ



Newsletter

New Art

on Stage



Nordwestbahnstraße 8–10, 1200 Wien  
[brut-wien.at](http://brut-wien.at)  
**brut**

# Locations

CPA25 Meeting Point  
Anton-Neumayr-Platz 1

SZENE Salzburg  
Anton-Neumayr-Platz 2  
[szene-salzburg.net](http://szene-salzburg.net)

ARGEkultur/Saal/Studio/  
tanz\_house Studio  
Ulrike-Gschwandtner-Straße 5  
[argekultur.at/tanzhouse.at](http://argekultur.at/tanzhouse.at)

Toihaus Theater  
Franz-Josef-Straße 4  
[toihaus.at](http://toihaus.at)

Salzburger Kunstverein  
Hellbrunner Straße 3  
[salzburger-kunstverein.at](http://salzburger-kunstverein.at)

Stadtgalerie Lehen  
Inge-Morath-Platz 31  
[stadt-salzburg.at/orte/staedtische-galerien/stadtgalerie-lehen](http://stadt-salzburg.at/orte/staedtische-galerien/stadtgalerie-lehen)

SEAD - Salzburg Experimental  
Academy of Dance  
Schallmooser Hauptstraße 48a  
[sead.at](http://sead.at)

Paris Lodron Universität Salzburg/  
Musik- und Tanzwissenschaft  
Erzabt-Klotz-Straße 1  
[plus.ac.at/kunst-musik-und-tanzwissenschaft/abteilung-musik-und-tanzwissenschaft/](http://plus.ac.at/kunst-musik-und-tanzwissenschaft/abteilung-musik-und-tanzwissenschaft/)

# Accessibility

All venues are accessible for people with disabilities.

A mobile hearing system is available at the SZENE Theatre for people with hearing impairments.

The venues are well connected to the public transport network and are easily accessible by bicycle or often within walking distance.

# Service

Tickets for the events of the Choreographic Platform Austria 2025 will be available for purchase online starting October 6.

KUPFticket  
[kupfticket.com/shops/szene-salzburg](http://kupfticket.com/shops/szene-salzburg)  
E-Mail: [tickets@szene-salzburg.net](mailto:tickets@szene-salzburg.net)

CPA25 Meeting Point  
Anton-Neumayr-Platz 1

Opening hours:  
Wed 19th - Sat 22nd of November 2025  
12pm - 6pm

We kindly ask you to use a digital ticket instead of a printed one to help protect the environment and save resources.

## Pay What You Can

Solidarity and mutual support are particularly important in our society - now more than ever. We want to offer a price structure that is straightforward and fair, and we trust your judgement. By following a Pay What You Can principle, we aim to enable as many people as possible to participate in art and culture.

## Prices for performances

choose from  
SZENE Salzburg/Kunstverein 25/20/15/10  
ARGEkultur/Toihaus 15/12/10/8

Admission to all other activities is free.

## Information

Please check the Choreographic Platform Austria website and social media channels regularly for updates on the program. There you will find the latest information on all events - especially short-term changes, postponements, and organisational details regarding your performance visit.

The box office at each venue opens one hour before the performance begins.

Please note that, for production reasons, latecomers may sometimes not be admitted.

[choreographic-platform.at](http://choreographic-platform.at)  
[instagram.com/choreographic\\_platform\\_at](https://www.instagram.com/choreographic_platform_at)  
[facebook.com/ChoreographicPlatformAustria](https://www.facebook.com/ChoreographicPlatformAustria)

# About

## Imprint

Choreographic Platform Austria  
Anton-Neumayr-Platz 2  
5020 Salzburg, Austria  
[choreographic-platform.at](http://choreographic-platform.at)

## Editorial & Copywriting

Team Choreographic Platform Austria 2025

## Branding & Design

EXEX  
Elsa Kubik, Katharina Luger,  
Christian Schlager, Maria Rudakova,  
Sophie Kunle  
[exex.at](http://exex.at)

## CPA Board


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**Osterfestival Tirol** Hannah Crepaz  
**SZENE Salzburg** Angela Glechner  
**TANZ LINZ/Landestheater Linz** Roma Janus  
**Tanzquartier Wien** Rio Rutzinger

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**Production Management** mollusca productions/  
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**Technical Directors** Alexander Breitner &  
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**Guest Relations** Carolin Gstädtner  
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Editorial deadline: August 28, 2025.  
All information subject to change.

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## Cooperation Partners



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