

Ludvig Daae

Dance To Dance To

23. 3. 2018, brut im Dschungel Wien

A barrier of golden white. The space is filled with fog, shining fog, which clears to some extent as the audience settles in. On the stage three glittering pillars in a diagonal to the left and a golden structure in the middle to the right.

The light in the audience space is still on as the first dancer appears, in skin colour underwear and glittering fringes added to her ponytail, dancing manically. As she disappears, the light on the stage turns golden and another dancer in a black leather-like onesie appears on the stage.

The choreography has a strong late 70's / early 80's feel to it. The disco related movement material complemented by light-hearted music with dominant use of synthesiser only further the impression.

Daae uses patterns and repetitions, which lure the spectator to expect to know what is coming, consequently breaking or developing the patterns, creating situations, which may have almost a comical effect.

Golden-black is the colour. The three dancers undergo changes in their attire, combining these two colours. Black onesie with golden gloves, golden onesie with black gloves, adding balaclavas with holes for eyes and mouth, shaving off the identities of the dancers, enhancing the coolness of intersocial connection.

~ Šárka Benedová

Ludvig Daae – Dance To Dance To

23.03.2018

Already from the title “Dance To Dance To” is a work that speaks on itself, makes itself look and makes itself dance.

The scenic space invaded by smoke, welcomes us "mysteriously". The light of the stalls is still on, in the center of the stage a girl with a long tail made up of colored slabs stripes.

The stage is initially a smoky space, that highlights different actions and reactions. The girl's first solo, is followed by a blackout and the intervention of another dancer dressed in a black latex suit - with the accompaniment of a rhythmic soundtrack, that evokes the '90s.

The two soloists are joined by a third, and between them, alternate sparkling duos, solo acts and trios, under the banner of randomness and unpredictability.

A bizarre desire insinuates itself with provocative lightness in the stage bodies: where irony, glamor and virtuosity are marking the flow of a dance which is like a ritual of rhythmic exercises.

The piece has been reinterpreted by the choreographer Ludvig Daae - on the basis of the original unfinished choreography “Dance to Dance To” of Esmeralda Vasquez. The work is based on scenic elements: hanging golden drapes and tubular waterfalls of plastic strips, which sometimes hide the dancing bodies. The dance is very fashionable, consists of repetitive actions, ready to go into experimentation of different styles and languages: from modern jazz, to voguing, to disco dance.

From the very beginning, the trio is in androgyny latex overalls and wears later on a mask - giving a touch of fetishism to the performance. The initial dynamic "turbulence" of the soloist, punctuated by contagious and funny energetic movements, turns towards calmer and schematic gestures, alluding to the potential of the dance from which it took shape.

After playing with the space, the movements regress to an almost hinted shape, the rhythm slows down and, from the three hanging tubes, a jet of air comes out and agitates the scenography made of green and gold-pink plastic strips.

The show ends with both music and lights fading out - emphasizing how dance is part of the compositional methodology in which the movement, voluntary speechless, becomes intriguing and allusive.

Matilde Ceron

Ludvig Daae

Dance To Dance To

Mit voller Wucht tritt die Performerin im weissen Ganzkörperanzug und Kopfschmuck, der auf ein alternatives Brautkostüm erinnert, auf die Bühne und beginnt mit wildem Tanz. Ist es eine Szene aus einer Party, einem Wettbewerb oder vielleicht aus einer Aerobic-Stunde? Es schaut aus, als ob sie in den wenigen Minuten ihres Tanzes die ganze Körperlichkeit ausschöpfen würde, die ihr zur Verfügung steht. Sie verlässt den Raum und eine andere Tänzerin im schwarzen Ganzkörperanzug, der nur den Kopf und die Füße zeigt, kommt auf die Bühne. Sie beginnt sorgfältig zu tanzen – sofort ist es klar, dass Ludwig Daae die meiste Inspiration aus dem Disco Dance schöpfte. In den nächsten Minuten steigen auch die anderen zwei Tänzer ein und für die nächste Stunde gibt es auf der Bühne keinen stillen Moment. Ich sehe disco mooves, die raumbewusst und präzise ausgeführt sind. Dadurch, dass es gar keine Unterbrechungen gibt, bekommt das ganze einen Charakter vom Trance Dance. Die Tänzer schlüpfen immer wieder in die selben oder ähnlichen Bewegungsmuster, die sich gegenseitig ergänzen und vielfältige Kompositionen aufbauen. Die TänzerInnen bewegen sich gelassen mit einem neutralen Gesichtsausdruck, der eine gewisse Sicherheit ausstrahlt. Ich kann mich bis zum Schluss nicht entscheiden, ob der Grund für diese Sicherheit die klare Vernetzung im Raum oder die Verbindung zwischen den TänzerInnen ist.

Dance To Dance To ist ein Remake. Persönlich schaue ich mir die Art von Stücken sehr gerne an, da die Möglichkeit von Vergleichen und Verbinden ein großes Feld von Möglichkeiten zu Reflexion anbietet. Ludwig Daae stellt eine Hypothese auf, wie es wäre, wenn statt Ballett Disco Dance das Fundament für den Tanz auf der Bühne wäre, was als eine originale Wahl rüber kommt und die ZuschauerInnen zum Hinterfragen einlädt. Was ist "hohe" Kunst und was für Stücke und Style haben das Recht auf einer Theaterbühne präsentiert zu werden? Persönlich finde ich es wichtig die Kriterien der "hohen" Kunst zu hinterfragen und über die Grenzen vom Style zu gehen, da das das Rezept für die Entwicklung des (zeitgenössischen) Tanz ist.

Vito Vidovic

Ludvig Daae *Dance To Dance To*

24. Mar. 2018

brut at Dschungel Wien

Inspired by Mexican choreographer Esmeralda Vasquez, the Norwegian choreographer and dancer Ludvig Daae has created a dance performance which questions the terms “innovation” and “high culture”.

With the help of three dancers he transforms Vasquez’ classic piece *Dance To Dance To* into a contemporary dance performance, as relevant today as when it premiered in 1783.

The stage set in gold material installation which seems future-oriented.

3 dancers came on stage with full body leggings out of leather.

Every dancer has all matching outfit, but there is one different feature. There is one visible difference, but they look still in harmony.

Dancers are doing many repetition movements with disco music. It is fun to watch that not so complicated and regular and simple rhythmic which everyone could join. There is one visible routine that 2 dancers are having unison and one is doing individually. Every dancer changes the role and at the certain point, they find a harmony.

I have been attracted by the glitzy glamour stage and a notable social dance.

But as time goes by, I had feeling that it is too long with same rhythm and similar flow.

In this performance, the stage installation does appeal to me stronger than other things. Dancers seem like a moving sculpture through the stage installation. Dancer's costume and the material of stage installation are very well matched. It is a very interesting atmosphere, which reminds me like a science fiction realm.

Sujin Lee

Ludvig Daae

Dance To Dance To

Vom 24.03.2018

Verfasst von Lucia Müllauer

Riesenhaftes Lametta, eine große goldene Plastikfolie, schwarzer und goldener Latex.

So wie auch die Partyszene der heutigen Zeit, ist das Motto der Performance „Dance To Dance To“ trashig.

Glitzernde Bewegungen, die teils an Jazzdance, teils an Videoclipdancing erinnern, mischen sich mit oberflächlicher Sexualisierung von Bewegung.

Sex, Drugs and Technobeats scheint der neue Trend des 21. Jahrhunderts zu sein.

Motive, die immer wiederkehrend sind, wie ein nahezu unmotiviertes Bouncen zusammen mit einem Schaukeln der Arme, tragen dazu bei, die Sinnhaftigkeit der Partyszene zu hinterfragen.

Ein großes Lob gilt dem Tänzer Marcus Baldemar, der die Performance durch seine Präsenz und Präzession wesentlich stärker macht.

Die Musik läuft aus der Konserve bis kurz vor dem Ende durch. Dies erinnert an lange Partynächte, wenn das eine ins andere führt, der Abend kein Ende nimmt. Die Spannung geht dadurch jedoch ein wenig verloren. Erst fünf Minuten vor Ende wird das Licht dunkler und die Musik verstummt. Raum für eigene Phantasie entsteht, die zuvor wenig Platz bekommen hat. Bühnenbild, Musik, Kostüm und Licht schaffen hauptsächlich eine Überfüllung an Eindrücken.

Obwohl das Gefühl der Überfülle ebenso das Konzept heutiger Partys widerspiegelt, ist der Raum im Dschungel zu klein für diese Performance.

Auf jeden Fall war die Entscheidung, das Stück ans Ende des Festivals zu setzen, eine gute Wahl. Eine Einladung zur Überleitung in das eigene Fest.

Dance To Dance To

Choreographer: Ludvig Daae

Dancers: Viktoria Andersson, Marcus Baldmar, Ulrika Berg

Shirui Wu, 25. April 2018

It was good to watch the performance quietly. But it was also nice to be able to shake with the performance. Because of the rhythmic music and the interesting performance of the dancers would let you very pleasant.

That was what I was feeling through the whole piece. As soon as I came in, I found the smoke in the whole dance hall. The stage was filled with well-designed props. Three giant pillars on the left and a golden shape like a trunk on the right. It was like a human imagination of the future. A nearly naked female dancer was dancing madly on the stage. Soon she went out once again.

The music with electronic beats came in. The dancer who was dancing before just came in again and changed in a black tiny costume. She moved sometimes fast and sometimes slowly, but every time she stepped on the point of the rhythm. Then two more dancers joined. Now and then, there was some laughter in the audience. The audiences were laughing by the interesting movements. They were twisting their hips like sexy jazz dance and sometimes bounced.

They did solo, duet and trio. The best thing they did, was that they land very lightly. Trio looked very like the Golden Sculpture of the Museum of History. Light effects were great, when there was a row of lights in the upper left, slanting down and shining in the smoke there was a feeling of morning dawn. With the music of flute mixed disco rhythm, the dancers communicated with the audience with eyes connecting and body languages, they gave the audience a wholehearted enjoyment.