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Ressort: Kunst, Kultur und Musik

Jeg Brakk

ImpulsTanz Festival, 24.07.2026 [ENA]

Ole Meland's JEG BRAKK is a compelling and unusually generous piece of contemporary choreography, a work that turns fracture into a site of possibility. Framed by Meland as an "initiation," the performance searches not for repair in any simplistic sense, but for the emergence of "something else, something wild, something whole." That ambition gives the piece its emotional charge.

It begins from brokenness, yet refuses to remain there. What is most impressive is Meland's ability to make collapse visually and rhythmically productive. Five performers appear dispersed, distorted, inverted, as if the body had been shaken out of its habitual logic and was now trying to remember its own language. Their movement is not about virtuosity in the conventional sense; rather, it is about the choreography of reorientation. Limbs buckle, torsos twist, and balances are deliberately unsettled, but from this instability arises a keenly felt compositional intelligence. Meland understands how to stage disjunction so that it becomes form, and how form itself can carry emotional risk.

There is also a distinct grotesque humour running through the work, one that keeps the performance from becoming solemn. Meland seems to know that breakdown often contains absurdity: the body, in crisis, can be both tragic and comically vulnerable. This tonal complexity enriches the piece considerably. It allows JEG BRAKK to move between menace and mischief, between existential tension and a mischievous sense of play.

The soundtrack by Smerz is crucial to the work's atmosphere. Their electronic score doesn't simply accompany the dance; it sharpens it, wrapping the stage in pulses, friction and sonic pressure. The music helps create the sensation that the dancers are moving inside a charged field, one where every gesture is amplified and every regrouping feels hard-won.

As a whole, JEG BRAKK is a vivid statement from a choreographer who clearly knows how to think with bodies. It is at once fragmented and coherent, darkly funny and profoundly searching. Most of all, it offers the rare pleasure of watching a work that does not hide damage, but turns it into a form of becoming.

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