



Ressort: Kunst, Kultur und Musik

## Point Between 2 (or more) Confessions

ImpulsTanz, 01.08.2026 [ENA]

The unique performance (a) Point Between 2 (or more) Confessions is a rare encounter between two major choreographic minds that refuses the easy spectacle of “collaboration” in favour of a searching, deeply vulnerable solo. Conceived by Bill T. Jones for Raja Feather Kelly as part of an ongoing artistic dialogue, the work situates itself precisely where its title suggests.

In the unstable, charged interval between what is said and what is felt, between confession as revelation and confession as performance. What strikes first is the dramaturgical intelligence with which Jones frames Kelly’s presence. The solo moves through love, memory, survival and futurity, yet never settles into autobiography in the conventional sense. Instead, snippets of text—from Jones’s own Last Night on Earth to Kelly’s writings—are woven with protest songs from the 1960s, creating a score in which private testimony and collective struggle constantly echo each other.

This layered soundscape refuses nostalgia; the Sixties are not invoked as a mythic past, but as a set of unfinished demands that continue to reverberate in Kelly’s queer Black body today.

Choreographically, Jones works with a language that honours Kelly’s virtuosity while also insisting on restraint. The solo oscillates between highly formalised phrases—sharp, graphic lines, sudden directional cuts, stillness held to the point of discomfort—and more porous, improvisatory passages where speech, gesture and gaze bleed into one another. Kelly’s hallmark theatricality is present, but tempered; irony and camp flicker at the edges, yet the core remains disarmingly earnest.

The body appears as both archive and antenna, carrying traces of Jones’s generation while registering the noise of the present. Perhaps most powerful is the piece’s refusal to offer confession as catharsis. Each “admission” is immediately complicated by another layer: a shifted rhythm, a fragment of song, a physical rupture that undermines verbal certainty. In this way, Jones and Kelly open a space where dangerous thoughts are not neatly resolved but allowed to circulate, felt rather than tidily articulated. The effect is quietly radical. We are invited not to consume a narrative of resilience, but to sit with the messy, ongoing work of becoming—between identities, between eras, between more than one truth.

In a landscape where solos are often vehicles for branding, The ImpulsTanz performance (a) Point Between 2 (or more) Confessions stands out as something extraordinary and else entirely: a shared inquiry into how

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a body can hold history without being crushed by it, and how two artists of different generations can meet in the fertile, difficult space between their confessions.

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