



Ressort: Kunst, Kultur und Musik

My Fierce Ignorant Step

ImpulsTanz Festival, 11.07.2026 [ENA]

Christos Papadopoulos' My Fierce Ignorant Step is a luminous, unapologetically energetic celebration of youth as a political and poetic force, channelled through a precise yet overflowing contemporary dance language. Against the "depressing reality of our days", the piece stages nothing less than an uprising of hope, carried by ten dancers whose bodies refuse resignation and instead insist on movement and connection.

From the opening moments, Papadopoulos reaches back into the memory of a "stormy, unpolished step": the speed, vitality and unshakeable drive of youth when everything still feels possible. You sense this in the choreography's physical vocabulary—runs that cut through the space, impetuous changes of direction, accents that feel almost reckless and yet are meticulously composed. The dancers move as if propelled by an inner urgency, their steps driven more by conviction than by caution. This is not naïve optimism; it is a fierce claim to life, articulated through the body.

The influence of Mikis Theodorakis' monumental Axion Esti, itself born of Odysseas Elytis' poetry, is palpable in the work's structure and atmosphere. The music doesn't simply accompany the dance; it acts as a dramaturgical spine, giving the choreography a sense of ritual and gravitas beneath the youthful rush. Papadopoulos uses this score to open a space where individual impulses are constantly absorbed into and reshaped by the group, echoing the tension between personal experience and collective history that runs through Theodorakis' and Elytis' work.

Visually and kinetically, one of the most striking aspects of My Fierce Ignorant Step is the way the ten dancers increasingly fuse into a "collective body". What begins as a constellation of distinct presences gradually becomes a single organism: phrases ripple from one body to the next, timing locks into tight unisons, and the stage feels less like a group of individuals and more like a shared pulse. Papadopoulos' compositional clarity ensures that this collectivity never dissolves into anonymity; rather, it frames each dancer's risk and exhaustion as part of a larger, communal effort to sustain courage.

The work's stated aim—to recall an impulse of departure, a push towards a world in which "we live as we want and deserve"—is not left in the programme note; it is embodied in the evening's choreographic choices. There is a palpable "fearless self-confidence" in the way bodies take space, insist on rhythm, and return again and again to motion even after moments of apparent collapse. Yet the piece also acknowledges

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fragility: togetherness is hard work, energy must be constantly renewed, and the struggle against despair is ongoing rather than once and for all.

Supported by Dance Reflections by Van Cleef & Arpels and the Onassis Stegi touring programme, My Fierce Ignorant Step arrives as both a gift and a challenge to its audience. It invites viewers not simply to admire its dynamism, but to feel themselves addressed—to remember their own “unpolished step”, their own capacity to move, to join, to resist stagnation. In a cultural moment saturated with fatigue and anxiety, Papadopoulos offers dance as a reminder that hope is not an abstract feeling, but a physical practice: something we do together, with our bodies, over and over again.

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